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*College English* is published monthly from October to May at the University of Chicago Press, 5750 Ellis Avenue, Chicago, Illinois. Subscription price, \$4.00 per year, single copies, 55 cents; in Canada, \$4.35; in other countries in the Postal Union, \$4.60. *College English* and the *English Journal*, to one address, \$6.00; in Canada, \$6.70; in other countries in the Postal Union, \$7.20. Subscribers are requested to make all remittances in United States currency or its equivalent by postal or express money order or bank draft.

Correspondence from libraries, agents, and dealers should be addressed to the University of Chicago Press. All other communications should be addressed to *College English*, 211 West Sixty-eighth Street, Chicago 21, Illinois.

Entered as second-class matter September 26, 1939, at the post office at Chicago, Illinois, under the Act of March 3, 1879.

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<sup>1</sup> By Alan Paton, Scribners, 1948.

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## VOLUME 11

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OCTOBER 1949—MAY 1950

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THE UNIVERSITY OF CHICAGO PRESS  
CHICAGO, ILLINOIS

RECEIVED 1950

Published  
October, November, December, 1949  
January, February, March, April, May, 1950

Composed and Printed By  
The University of Chicago Press  
Chicago, Illinois, U.S.A.

# COLLEGE ENGLISH

Volume 11

MAY 1950

Number 8

## *The Palpitating Divan*

EVERETT S. CARTER<sup>1</sup>

WILLIAM DEAN HOWELLS wrote a friend in 1882: "I could not have palpitating divans in my stories." Howells was proud that his books could be read by adults with profit and by adolescents without harm; but today his eschewing of the sofa and ignoring of the boudoir are regarded as serious defects, and no more damning accusation has been made against him and his fellow-writers than that of prudery. Since 1892 this charge has become standard in American criticism. In that year Ambrose Bierce, commenting upon William Dean Howells' moving to the editorship of the *Cosmopolitan*, said that "his following of fibrous virgins, fat matrons, and oleaginous clergymen has probably gone with him." Gertrude Atherton, in 1904, accused American literature of being "the most timid, the most anaemic . . . the most bourgeois, that any country has ever known"; Frank Norris talked of "the teacup school" of James and Howells. These were the voices that had spoken before Mencken berated Howells in his *Prejudices* of 1919. And after him Sinclair

Lewis, in his speech accepting the Nobel prize, called Howells the poet laureate of the old maid and the vicarage. With this background of sneers and deprecation it is little wonder that the general attitude we take toward many American writers of the last half of the nineteenth century is, at its most generous, one of condescension. Poor Howells; poor, poor Eggleston and Aldrich; they had no sex. And without sex—what is life, and, hence, what is literature?

It should have occurred to modern critics, however, that authors of other days may have been as outspoken as our own writers—relative, that is, to their audience's capacity to absorb such frankness. For it is demonstrable that the major American men of letters of the end of the nineteenth century were working frankly and fully within the range of the taste and the tolerance of their readers.

One need hardly press the point of the extreme reticence of the American public in the last half of the nineteenth century. It is well known that this was the age when Hawthorne disapproved of the nude statuary in Italy, when Dreiser's

<sup>1</sup> University of California, Berkeley, Calif.

Mrs. Cowperwood was mortified at the sight of undraped marble forms in her redecorated mansion, when Anthony Trollope's publishers insisted that the "fat stomachs" of Barchester be changed to "deep chests," and when Oliver Wendell Holmes's Colonel, before carving a fowl, delicately asked a young lady if she would like a bit of the "under limb." But it may not be so well known that the American reading public, after the Civil War, was shocked by the attempts of realistic writers to report truthfully not only aspects of life dealing with sexual relations but many other phases of living.

For example, when Howells wrote his second novel, *A Chance Acquaintance*, in 1872, he posed the problem of the conflict between the refined East and the provincial West. His hero, Arburton, is a Boston snob who eventually falls in love with Kitty, the pert and lively Ohio girl and the first in a line of Howells' well-drawn heroines. Howells ended the book honestly—Kitty refuses marriage, knowing she can never be happy with a member of the Brahmin caste. The reviewers were intensely displeased with this conclusion. One wrote that the work was "so provoking . . . that it is impossible to come to any other conclusion but that Mr. Howells wrote his novel experimentally." A critic for another magazine admitted that the ending was truthful and that it was made inevitable by the preceding events of the story. Nevertheless the reviewer said that he (or could it have been "she"? ) "could not help feeling that we are deliberately cheated out of a marriage festival and that pleasurable emotion which one feels at the sight of a bride."

Several years later, Henry James alluded to the discussion aroused by "young Arburton's famous repudiation of the object of his refined affections."

And he went on to say that an episode in Howells' most recent work, *A Foregone Conclusion*, would probably provoke as much controversy. This episode in *A Foregone Conclusion* was the climax of the one-sided romance of the beautiful American girl, Florida Vervaine, and Don Ippolitto, an Italian priest. The young cleric, never a sincere Catholic, falls madly in love with the girl, who treats him as a sexless friend and confidant. When the unhappy young man finally confesses his infatuation, she is at first horrified; but seeing the tragedy of his terrible position, she impulsively takes his dark head in her hands, tenderly kisses his hair, and then commands him never to see her again. James predicted that "Miss Vervaine's seizing the young priest's head and caressing it" would cause much commotion; and the same month, the *Nation* reported that it already "has had the good fortune to create something like a scandal."

When Howells' *Lady of the Aroostook* appeared in 1879, *Scribner's Monthly* was shocked and disgusted. Today we find nothing but purity in this story of a young girl who finds herself the only female passenger on a transatlantic sailing, but the contemporary reviewer talked about "the error of taste," "disagreeable fullness," and "want of healthy mental attitude in a writer who habitually takes such a gloomy view of external nature." And the reaction to *A Modern Instance* (1882) is even more revealing in this survey of the extent to which an age such as ours misjudges the effect of an author upon the Victorians. The novel is the first complete treatment of a broken home in American literature. It traces the decay of Marcia Gaylord's marriage to the attractive philanderer, Bartley Hubbard. Although Howells spoiled the book with a "lady or the tiger" ending, he managed,

along the way, to portray convincingly the breakdown of a union which had nothing but physical attraction as its cement. One Grace D. Pattan, of Bangor, Maine, was moved to write a letter to the editor of the *New York Tribune* about it. "The whole thing from beginning to end is revolting," the angry lady wrote. When an anonymous letter answered the irate lady from Maine, it admitted the novel's "pitiless reality," but it defended the "sordidness" of the book on the grounds of its social value. But the *Century* agreed with Miss Pattan. "Man gains a knowledge of anatomy by stepping aside into the dissection room," this reviewer declared, "but the great majority of readers could forget anatomy, especially morbid anatomy, and be the better for it." And then, a little plaintively, the critic asked whether it were not possible that Howells was giving the public entirely too little of "the sweet fragrance of blossom time."

The appearance of *The Minister's Charge* (1887) provoked a storm of protest on the grounds of vulgarity. "The cry is all against me on the count of writing of commonplace people," Howells wrote to James; one of the loudest voices in the cry was that of the *Literary World*, which indignantly protested its own liberality but claimed that Howells had gone too far. "We are ready to admit the democratic principle in fiction," its spokesman wrote. "We believe that no phase of life is too common, too rude, or too vulgar to be seriously considered by the novelist. But," he went on, "Mr. Howells, in *The Minister's Charge*, is more than democratic, he is anarchical."

It would seem, then, that the anarchical Mr. Howells was regarded as *avant-garde* by his generation. Poor Howells complained to his good friend Henry James that every "halfbred rogue that

groomed his mother's cow' reproaches me for introducing him to low company." And James knew exactly how he felt and was completely in sympathy with the necessity of keeping in touch with the contemporary audience and its sensitivities. James was a cosmopolite, with all the traveler's easy acceptance of human failings and imperfections, and yet he carefully refrained from treating sex in his fiction, except with suitable delicacy and indirection. He realized the limitations imposed upon a writer whose stories, to be successful, must first be published in magazines of wide circulation. As the publisher of the *Cynosure*, in James's story "John Delavoy," tells the author: "You're not writing in the *Cynosure* about the relationship of the sexes. With these relations, with the question of sex in any degree, I should suppose you would already have seen that we have nothing whatever to do. If you want to know what our public won't stand, there you have it."

There is a certain bitterness about these words, of course, since they were written after an editor had turned down, as indecent, James's essay on the younger Dumas. But usually James accepted this restriction upon the range of his reporting of life and realized that it was one of the limitations which the artist must observe. When in a conversation he heard of a situation in which a young lady committed suicide because she suspected that her mother had lovers, James thought he had the "germ" of a story. "But," he said, and in so saying summarized the obligation of the artist to paint in colors which lie within the moral spectrum of his audience, "to make something of it I must modify it essentially—as I can't, and besides, don't particularly want to, depict in an American magazine, a woman carrying on adulteries under her



daughter's eyes." If he were a Frenchman and writing for a French audience untouched by the Puritan suppression of the flesh, James realized, he would not be so restricted. But he wasn't. And so when he worried an idea for a story which involved a young lord, his fiancée, and his true love, he rejected the possibility of solving the problem by arranging a *vie à trois*. That Lord Stafford should marry his fiancée and have Lady Grosvenor as a mistress was the treatment he could adopt, he said, if he were "a Frenchman or a naturalist." Being neither, he simply had to abandon the story.

In turning another story over in his mind—the story that was later to become *Wings of the Dove*, James gave an even clearer defense of the artistic necessity of adjusting one's self to one's audience. He pondered the problem of a man who was in love with one woman and who was to pretend love to another who was wealthy and dying. The relationship that should exist between these three puzzled him. "If I were writing for a French public," he wrote in his notebook, "the whole thing would be simple—the older, the 'other' woman would simply be the mistress of the young man, and it would be a question of his taking on the dying girl for a time—having a temporary liaison with her." This solution, however, he immediately realized, would not do for an English or American public. He said that "one can do so little with English adultery—it is so much less inevitable, and so much more ugly in all its hiding and lying side. It is so undermined by our immemorial tradition of original freedom of choice, and by our practically universal acceptance of divorce." When the *Wings of the Dove* appeared, it was made amply clear that the love between Millie Theale and Merton Densher was a spiritual attachment.

Thus, both the provincial Howells and the cosmopolitan James understood that they were writing for an audience with certain inhibitions and were willing to take those inhibitions into account when they wrote their fiction. And, as even further proof of the way in which distinguished writers of this era had to create with one eye on their audience, we have the career of the robust literary frontiersman—Mark Twain. Now Mark, as we all know, was not personally one to disdain the tremendous drive that bawdiness lends to humor. Part of his magnificent manipulation of the device of the anticlimax was in terms of the improper. "Human intelligence cannot estimate what we owe to woman," he would begin one of his lectures to a male audience. "She sews on our buttons; she mends our clothes . . . she bears our children. . . ." Then his eyes would rove the audience meditatively before he added: "Ours, as a general thing." On another occasion, when Howells wrote the praise which helped to launch *Innocents Abroad*, Mark told him: "When I read that review of yours, I felt like the woman who was so glad her baby had come white." But Mark was careful of his language in mixed society, both on the frontier and in Boston, and his fiction and travel books are almost free from any reference, even the most oblique, to relations between the sexes. He asserted that even in the near-Pike County society of Hannibal, Missouri, where he spent his boyhood, "such things were not even dreamed of . . . much less spoken of and referred to as possibilities."

When it came to reproducing his experiences for magazine and book publication, Twain was even more careful than Howells that he should not offend the public. After the manuscript of Tom Sawyer came back with Howells' mar-



ginal comments, Twain wrote him, wondering how his blue pencil missed the ejaculation "comb all to hell" and asking if he should keep it in. Bernard DeVoto, after examining Twain's notebooks and works, came to the conclusion that "he was almost lustfully hypersensitive to sex in print; he was in fact, as a writer, rather more prudish than Howells." According to DeVoto, "of thirty-nine notebooks" that Twain "kept as banks of deposit for his books, only three contain any entries at all that deal with sex, and one of these does not contemplate its use for fiction."

On the other hand, an analysis of the criticism and fiction of Twain's supposedly prudish friend, Howells, provides some surprising revelations. In his criticism, for example, Howells rarely allowed looseness, obscenity, or even scatology to interfere with his enjoyment. His idol was Cervantes and, along with him, the unknown author of *Lazarillo de Tormes*. He had the highest regard for Émile Zola and wrote of the French naturalist that his books "though often indecent, are never immoral, but always most terribly, most pitilessly moral." He greatly admired Defoe, and declared of his *Roxana*: "It is one of the best written novels in the language." He wrote to Robert Herrick: "Your women seem to me wonderfully well done—the worse, alas! the better, through those salient qualities of evil which make baddish women so palpable." He praised Hamlin Garland for the outspokenness of *Cavanaugh*: "The girl and the mother are both mightily well [sic]; and that awful fly-blown hostelry; and those old beasts of men lusting around!" Four years later, he called Garland's *Forester's Daughter* "a fine courageous book" and wrote a postscript to a letter praising it in which he said: "I am glad you have the courage to recog-

nize the man's brute instinct for the woman. It is an important book."

It is abundantly clear, then, that Howells was not pathologically or even abnormally prudish. Like James, he was aware that the writer in England and America must generally conform to certain proscriptions. And like James, he did not avoid discussions of "sex" in his novels; he simply treated the subject in terms which were in keeping with the rigid code of nineteenth-century America. Unlike the sentimental novelist who simply accepted and reflected this code, however, Howells was enough in advance of it to mildly shock the readers of his day. For the society which Howells portrayed in his novels expected passion to be fulfilled in marriage; but in his works the ring does not always follow the kiss. Kitty, in *A Chance Acquaintance*, rejected Arburton and incensed the reviewers; Florida Vervaine kissed the priest, and critics' blood pressure went up; Marcia Gaylord and Bartley Hubbard did not make a go of their marriage, and poor Miss Pattan of Bangor was prostrated with lacerated sensitivities. In *Letters Home*, Howells developed a love affair between the hero and a girl obviously beneath him in everything but sweet good will. And Howells rejected sentimental morality by marrying the boy to an educated heiress—this despite the fact that the unfulfilled love affair had developed to the stage of frequent embraces.

But the hunter of ambiguities would find much more game in *The Shadow of a Dream* (1890). Howells was deeply interested in the significance of the subconscious and was not at all reluctant to report his own dreams. He told a friend that he dreamed one night of "carrying around a human head which from time to time I wrapped up in brown paper, flattening it down to make a neat roll. This

object was bestowed on me," he said, "by the wife of *two* of my good friends; she seemed not to be exactly of good repute, and I had to escape from her premises with the ignominy and virtue of Joseph." In one of Howells' short stories, Wan-hope, a psychologist, suggests to a group, of which the author is one, that it conduct an investigation into dreams. "That would be rather dreadful, wouldn't it?" Howells asked. "We do dream such scandalous, such compromising things about people!" And in Howells' novel the dream which casts its shadow over the characters is a dream about infidelity. Faulkner has the recurrent nightmare that his best friend, Nevil, who lives with him, attends his (Faulkner's) funeral and marries his wife. Faulkner dies. Nevil does become engaged to Hermia. But the marriage is canceled when Hermia learns the nature of her dead husband's dream. The story is scarcely oblique enough to be called ambiguous: a best friend living with a husband and wife, the dream of unfaithfulness, the projected union of the widow and the friend—it adds up to a story of relationship between the sexes which is distinctly provocative.

Now all the foregoing is not meant to prove a thesis that, by absolute standards or even by those of our own age, Howells, James, Twain, and their colleagues were outspoken about sex. What it does demonstrate is that the range of taste within which these authors had to work was a restricted one and that they worked within it honestly and effective-

ly. The range gradually widened, and, when it did, Howells was quick to recommend that literature should take advantage of its expanding opportunities. In reviewing the works of Robert Herrick in 1909, Howells pointed out that Herrick was extending realism to include portrayals of "the wilfulness and waywardness of women." "It is well," Howells wrote, "to inquire into the facts with unsparing fearlessness." Then he added, showing his acceptance of the changing milieu which would make necessary a changing fictional viewpoint, "It is ground through which the pioneer must break his way, but it may be that it is time the way were broken." And by 1917 Howells was sure that a newer era was upon America with regard to facing sexual relations; one of the last reviews he wrote was of William McFee's *Casuals of the Sea*, and he reiterated the necessity of a widening point of view. "It will be very shocking," he said of McFee's book, "if you look at it in the old-fashioned way; but the modern reader may ask why you need to look at it in that way."

So it would seem that Howells was a prude only if we look at him in the "new-fashioned" way. Any fair analysis of him and his contemporaries, in the light of the attitudes of the public for which they wrote, compels us to revise the conventional estimate of them as men who were afraid to face life. The life they faced was the life of their own time. To ask them to face any other is a strange requirement for an age which is living, and may die, by the principles of relativity.

*Colleges and universities in the United States conferred approximately 430,000 degrees in the year ending June 30, 1949—an all-time high, according to a recent survey conducted by the Office of Education.*

## Writing as Graduate Study<sup>1</sup>

WALLACE STEGNER<sup>2</sup>

LET me begin with a handful of summary statements. (1) I am perfectly convinced that the teaching of writing in colleges and universities at both the undergraduate and graduate levels is not only possible but salutary. (2) I am just as convinced that there is currently a fad for writing courses, a tendency to over-emphasize them with respect to the rest of the curriculum, and a further tendency to expect from them other results than they can give. (3) I am finally convinced that a good many college writing courses are mistakenly taught; the mistake comes in applying to writing courses methods developed in other kinds of courses, historical or critical.

My purpose here is merely to clarify some of the reasons why writing courses seem to me valuable and to propose an approach to teaching them.

Though the figures will vary in different institutions, it seems safe to say that at least 75 per cent of the man-hours of teaching in any English department is devoted to courses in composition. Most of this effort goes into freshman English, the "white man's burden," hardly an English department course at all but a general university course administered by the English department. But the people who teach these composition courses, even the advanced ones, have

been trained almost exclusively as literary historians and literary critics. Whatever training they have had in writing has probably been haphazard or accidental, and any formal writing course they have taken as graduate students has been a kind of curricular expense instead of an income-producing investment.

So at least 90 per cent of a graduate student's time goes into the history of literature or of ideas, and almost all his early teaching, at least until he achieves a promotion or two, is devoted to composition. That is one reason why courses in writing seem to me to have a place in the graduate curriculum. The practice of writing is one of the better ways to understand literature; even more directly, it is the best way to understand the problems of expression which will occupy so much of the young teacher's time.

The same circumstances seem to me not merely to justify but to demand at least minor concessions to writing in the granting of graduate degrees. I see no imperative reason for a writer's getting any degrees beyond the B.A., but there are plenty of reasons why the teacher-writer must, promotion being predicated as it is on a triple base of training and achievement and seniority, and training being measured in degrees. I believe that anyone aspiring to teach should go through the mill, and the mill should not be reduced in rigor for writers. Considering the ambitious theses that most of them take on, candidates for the M.A. in writing at Stanford have to dig harder

<sup>1</sup> A paper read at the College Section meeting of the NCTE meeting at Stanford University, September, 1949, in conjunction with the Modern Language Association.

<sup>2</sup> Stanford University. Author of *The Big Rock Candy Mountain* (1943); *One Nation* (1945); *Women on the Wall* (1950).

than candidates for the M.A. in literature. And why not? They are training to be two things at once.

Because I was one of the first people in this country to take a graduate degree in writing, perhaps I have some right to speak. I did not take a Ph.D. in writing, though at Iowa at that time I could have done so. I did not need the Ph.D. to teach writing, and I have never used the specific knowledges and the specific intellectual tools that the doctorate presumably gave me in any writing instruction or in the composition of any story or novel. I took my Ph.D. in American literature because it was quite clear that this highest degree was a necessary teaching certificate, a validation of my right to show my nose within the college walls. Taking a Ph.D. and learning to write fiction are two entirely separate kinds of activity. That is why the M.A. in writing at Stanford is conceived as a terminal degree. If candidates are properly screened and trained, they are competent to teach writing in any college better than it has customarily been taught in most, and more competent to teach it than teachers who have been thoroughly trained in the Ph.D. system. The accomplishments of the graduate schools of America have been many, but the encouragement of really vivid or powerful or even lucid prose is not one of them.

So much for the training of teachers. There is a further function, and one which has been considerably publicized, for the writing section of an English department. It is widely assumed, and quite as widely doubted, that such a department can train writers. This I confess is the function that interests me most. It is a function which, like teacher-training, can only be performed consistently at the graduate level.

For one thing, it takes longer to make a writer than it takes to make a doctor—any kind of doctor. Industry and seriousness of purpose won't do it; even thorough maturity of mind won't do it. These must be mounted upon native ability, and the native ability tempered by a long apprenticeship, perhaps as long as ten years or more. Most writers are not ready to say anything publicly until they are crowding thirty, though exceptions, especially poets, may give tongue earlier. The apprenticeship may be pursued vigorously all through the undergraduate years, but even by graduation the student is often too immature to know his own mind or have enough experience in the world to know where he stands in it. That is why the GI students, now sadly diminishing, have had so large a part to play in the boom of college writing programs. They came mature and experienced and serious; they had something to think with and something to feel with and something to say; the qualities they possessed were the qualities necessary for any real and fruitful collaboration between teacher and student of writing.

I say collaboration deliberately because that is what it is. It is something the colleges have not traditionally had, probably because writers good enough to be superior teachers would not tie themselves to the amateur fumbings of beginners, and beginners were all the colleges provided. The graduate students mature enough to be good material were all involved in training of another kind. But there is no reason why the academic atmosphere should not be attractive to writers. In spite of the talk about the stuffy monasticism of colleges, a lot of any writer's best friends are school-teachers. They speak a dialect of the same language. With students good enough to enlist his interest a writer can



fit smoothly into academic life, with only slight adjustments to allow for habits of work he must preserve if he is to stay a writer.

Nowadays he finds the students, and students in many places can find teachers who are professionals themselves. At something above twenty-five a young man or woman can seriously and without a feeling of utter fatuousness prepare for a writing career. By that time both he and his teachers can guess with 50 per cent accuracy whether or not the career is possible. Before that age, guessing is too often an empty parlor game. Any writing career involves what a phrase-making friend of mine calls "the incalculable algebra of chance." It is not as predictable as other careers. Talent is discoverable early, but the other traits of persistence and capacity for growth which are absolutely essential are not so easily detected. A writer must grow and continue to grow until he is past thirty, or he might as well take up law.

With students whose minds are adult and whose experience is fairly wide a teacher can do a good deal. He cannot create talent, but he can guide it, save it time, teach it subtleties, and cure it of brashness. He can encourage, and, because he is himself a writer, his honest encouragement will be enormously stimulating to a struggling youngster. He can be a critic, and the more specific and concrete a critic he is, the better he will succeed. He can be a friend—and will find it almost impossible not to be. In other words, he can give of the very best he has without feeling that it is wasted or that it drains and diminishes himself.

He can also be a Master and surround himself with disciples, but if he succumbs to that temptation I believe he makes a mistake that will be reflected in all the work his students will ever do.

And this brings us to the subject of method.

My principal objection to the way writing courses are taught in a good many colleges, disregarding those courses which frankly and baldly teach the formulas that will bring in cash, is that such courses are too often overtaught. Methods which are effective and even essential in the historical study of literature, the assembling of accurate information and the orderly arrangement and the logic and the generalization, are not effective here. No writer ever learned anything from a generalization. A writer has to deal in facts, things, particulars, concrete objects, and specific people, situations, and images. If he has ideas, too, as he had better have, they ought to live in the attic of his writing and show themselves like ghosts flitting past the windows after dark. They should emerge; they should haunt his material but not be his material.

In the teaching of writing a teacher may generalize until he turns blue and then succeed only in making his pupils approach their materials from the wrong end. If he is to be an effective teacher of writing (and I refer especially to fiction, but I believe the doctrine will apply as well to the teaching of poetry or play-writing), he would do best to be strictly a counterpuncher. In a class of twenty students he is dealing with twenty different and inexpressibly complex recording and thinking and feeling machines. The problem of each is a different problem; the problem of any one of them today may be different from his problem yesterday. Anyone writing honestly creates and solves new problems every time he sits down at his desk. Nobody can solve them for him in advance, and no teacher had better try.

Instead of lecturing on how to create

characters on paper, breaking the problem down into five heads with eleven subheads, he would do better to keep quiet until some student brings in a character created, or half-created, or wholly bungled. Then he can legitimately and profitably talk; he can talk from definite copy, about specific situations and people, discussing a definite way in which a definite character has been developed and exploring other ways that might have been taken. Any generalizations he makes ought to haunt the classroom as a writer's ideas haunt his story: they should arise from the discussion but not possess it. They ought to be things discovered out of a discussion in which all have participated, not things enunciated. If a teacher follows that method, his students may not learn much rhetorical and critical jargon, but they are likely to write better for the experience in class. They have explored, with a professional and with a group of their keen contemporaries, some of the possibilities that lie within a single situation. They have worried a real bone, and they have the feeling of having dug it up and won it for themselves.

If you have mature minds to instruct and real talent to guide, don't overteach. Let the student lead, because nothing that any teacher can say will provide material for any student. A teacher had better learn his function and make up his mind that he can never "correct anyone into importance." He can only correct him into correctness, urge him into experiment, encourage him into industry, suggest him into revisions that may clarify or sharpen what the student himself has originally supplied.

The prime essentials for any program of writing courses at the graduate level are good students and good professional teachers. These are almost always found together; they seek each other out. Other side shows may be added: fellowships to encourage especially promising students, prizes to stimulate them, publication facilities of as professional a kind as possible, or contacts with commercial editors and publishers to keep the pipe lines open. It is sometimes useful to import the literarily famous or notorious, if only to teach the young that even well-known writers are only human beings. All these devices are ways of creating an environment of literary interest and literary activity. A college can be as good a substitute as any for the Mermaid Tavern. At the apprentice period of their lives, and perhaps at intervals all their lives, writers are herd animals.

But at other periods they are outlaw bulls, and ought to be. Sometimes it is essential for a writer to be solitary. That is one reason why I think the Ph.D. in writing is unnecessary and sometimes destructive. A year or two of submitting manuscripts to a critic-editor-teacher-guide-philosopher-friend is enough. The students who want to stay around longer than a couple of years are likely to be clinging, afraid to stand alone. The most promising ones, at a certain stage, will want arrogantly to submit themselves to no-one but editors, and this is not only their right but their peculiar need.

That will do for a final word on the teaching of writing. Learning to write is like learning to fly. Watch the old birds in midsummer kicking the protesting young out of the nest.

# *The College Teaching of English: A Bibliography* *July, 1948, to July, 1949*

Compiled by EDNA HAYS<sup>1</sup>

THE following bibliography continues the survey of publications on the college teaching of English begun in 1941.<sup>2</sup> It lists available books and articles published between July, 1948, and July, 1949.

These documents indicate that experimentation in the English program continues to center in freshman English, particularly in the newer "communications" courses. Concerning the humanities considerable pessimism has been expressed, but spokesmen for them urge their important contribution to general education: their stress on the individual and the human values. One of the most notable developments in the humanities is taking place in engineering education. In suggestions for preparing teachers of English emphasis falls on desirable personal qualities.

## THE ENGLISH PROGRAM

Two surveys have been made of the English program. Perrin (6) finds the most conspicuous progress being made

in composition, both elementary and advanced. Wiles (11) discovers evidences of confusion.

Suggestions have been made for objectives. Pollock (7) says that the goal of all English teaching is to develop each student toward civilized maturity. Chrisman (1) urges functional values. Concerning the six volumes of *Higher Education in American Democracy*, Werner (10) points out that only the first volume, *Establishing the Goals*, deals with the teaching of English.

The place of English in general education continues to be examined. McGrath (4) treats the problem. Weingarten (9) finds that veterans, in spite of their interest in vocational adjustment, are seeking reading materials to satisfy interests and needs beyond the vocational. McDowell (3) discusses the growth of American studies in general education.

Integrated courses have been described. Pooley (8) sketches the background history needed to understand the genesis of Integrated Liberal Studies in the College of Letters and Science at the University of Wisconsin. Morlan (5) proposes that the instructor in mental hygiene teach freshman composition, public speaking, and a course in literature to the same students.

Hays (2) annotates articles and books published on various phases of the English program from January, 1947, to July, 1948.

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<sup>2</sup> *The College Teaching of English: A Bibliography, 1941-1944* (Chicago: National Council of Teachers of English, 1946); "The College Teaching of English: A Bibliography," *College English*, VIII (May, 1947), 410-34; "The College Teaching of English: A Bibliography, 1946," *ibid.*, IX (May, 1948), 430-53; "The College Teaching of English: A Bibliography, January, 1947, to July, 1948," *ibid.*, X (May, 1949), 441-74.



1. CHRISMAN, LEWIS H. "Deeper Values in English," *Journal of Education*, CXXXII (January, 1949), 14-16.

States five essentials of good English: (a) something to say, (b) ability to think straight, (c) mastery of conventional English usage, (d) skills in sentence structure, and (e) exact and extensive vocabulary.

2. HAYS, EDNA. "The College Teaching of English: A Bibliography, January, 1947, to July, 1948," *College English*, X (May, 1949), 441-74.

Annotates books and articles written on the college teaching of English from January, 1947, to July, 1948.

3. McDOWELL, TREMAINE. *American Studies*. Minneapolis: University of Minnesota Press, 1948.

Outlines programs of study in American civilization in American universities and the underlying philosophy of education; summarizes the work of committees of the National Council of Teachers of English; describes the growth of general education; gives the Minnesota program in American studies in detail.

4. McGRATH, EARL JAMES, et al. *Toward General Education*. New York: Macmillan Co., 1948.

States the purposes of general education by ten professors at the State University of Iowa; treats "Language and Communication" and the humanities.

5. MORLAN, GEORGE K. "English Courses and Mental Hygiene," *Journal of Higher Education*, XX (May, 1949), 253-55.

Suggests the integration of English courses with mental hygiene; illustrates by discussing courses in composition, in public speaking, and in literature.

6. PERRIN, PORTER G. "Sample Trends in the College Teaching of English," *College English*, X (February, 1949), 251-59.

Comments on the range of "English" in college; discusses the work in literature: (a) notes current trends toward analysis of literary work and toward closer relation with the other arts, anthropology, psychology, and philosophy, (b) finds college teachers of English desire to make literature count for more in the lives of students and to present richer materials in their classes,

and (c) describes various types of programs for majors; finds a tendency to offer a selection rather than to insist on a single program for all majors.

7. POLLOCK, THOMAS CLARK. "English for Maturity," *College English*, X (February, 1949), 244-50.

Says that the great adventure of modern American education has just begun, that its goal is to develop young people into mature beings; points out certain distractions from this goal: (a) the mere quantitative aspects of the task, (b) overemphasis on the leveling tendency, (c) overemphasis on means of education: "child-centered school," "community-centered school," importance of motivation. Calls upon teachers of English to help students become mature in their use of language and to help students become mature through the reading of literature.

8. POOLEY, ROBERT C. "Wisconsin's Program of Integrated Studies," *Journal of General Education*, II (July, 1948), 308-16.

Describes a new sequence of studies called "A Program of Integrated Liberal Studies" instituted in 1948 at the University of Wisconsin; outlines the courses in humanities, in social studies, and in composition; discusses the administration and the desired outcomes of the integrated studies.

9. WEINGARTEN, SAMUEL. "Student Veteran's Reading Preferences," *Journal of Higher Education*, XX (June, 1949), 299-302.

Reports the findings of a survey made at Wright Junior College (Chicago) in 1947 to discover student veterans' preferences in newspapers, periodicals, books, motion pictures, and radio programs in order to build a functional program as part of their general education.

10. WERNER, W. L. "College English for American Democracy," *College English*, X (January, 1949), 210-13.

Reviews the recommendations made in the Report of the President's Commission on Higher Education for the Teaching of English; says that it indorses the aims of communication and culture, that it ignores the function of literature in helping students achieve emotional adjustment and international understanding, and that it condemns the limiting of literary study to his-

torical research and narrow specialization in both undergraduate and graduate courses.

11. WILES, A. G. D. "What We Face in the Field of English," *College English*, X (November, 1948), 87-91.

Points out evidences of confusion in the teaching of English; recommends steps toward order; proposes a plan for concerted effort toward achieving comparative order.

## FRESHMAN ENGLISH

### I. COMPOSITION AND READING

During the past few years the teaching of freshman English has undergone more study and experimentation than any other phase of the college English program.

In discussing objectives, Wykoff (29) claims that the success of a course in composition depends upon the environment in which the teacher works. According to Weaver (27), the teacher of composition will either teach "sophistry and etiquette, or teach names which are indexes to essences." Sams (25) says that the peculiar nature of substantive courses in general education creates for teachers of composition a new problem and a new opportunity.

Criticism of the course has been expressed. Hayden (13), thinking that many criticisms have been too vague and generalized, seeks to be specific. Horton (14) adds rules to those stated years ago by Hitchcock.

Widespread concern for student English has been expressed. The efforts made at the University of Illinois to improve the teaching of rhetoric and composition have been described by Mathews (18, 19) and Moore (21), at the University of Bridgeport by Millhauser (20), and on the St. Paul campus of the University of Minnesota by Thurston (26). Lange (16) gives data to illustrate "double standards" in written communications. Young

(30) says that it should be just as easy to present physics material in good form as in any other and draws a reply from Rix (24). Lokke and Wykoff (17) describe an experiment at Purdue University in having freshmen write twice as much as usual.

Ogden (22) discusses the value of the sentence outline. Owen (23) disagrees with Professor Thorndike on punctuation. Jones (15) thinks that the omission of points with nonrestrictive clauses is too common to be ignored. Werry (28) points out the value of creative writing for all students.

Diederich (12) doubts that rising grades mark real achievement in composition courses or that objective tests measure results.

12. DIEDERICH, PAUL B. "The Use of Essays To Measure Improvement," *College English*, X (April, 1949), 395-99.

Recommends having the students write on a given topic at the beginning of the year, filing the papers away unread, repeating the assignment at the end of the year, asking a disinterested colleague to read both sets of papers; cautions: (a) that sensitive readers check the papers, (b) that one be not discouraged by the outcome, and (c) that readers grade both papers of the same student.

13. HAYDEN, DONALD E. "College English: Some Illustrations," *School and Society*, LXVIII (September 18, 1948), 185-88.

Gives illustrations of poor teaching chosen from three classes in three colleges in three sections of the country; recommends: (a) working more in fundamentals of usage, (b) getting rid of duplication, and (c) setting "more rigid standards concerning grammatical fundamentals as well as concerning the bases of reading and understanding."

14. HORTON, STEPHEN H. "On Compositions and Red Ink," *English Leaflet*, XLVIII (April, 1949), 60-62.

Recommends four rules for good composition teaching: (a) motivate the student, (b) clarify and systematize the student's thought, (c) teach the student to know when he is and when he

isn't making sense, and (d) teach the student the better way of saying something.

15. JONES, W. PAUL. "Punctuating Nonrestrictives," *College English*, X (December, 1948), 158-62.

Cites authorities and numerous examples of present-day usage which reveal a trend toward open pointing of nonrestrictive clauses.

16. LANGE, PHIL C. "A Sampling of Composition Errors of College Freshmen in a Course Other than English," *Journal of Educational Research*, XLII (November, 1948), 191-200.

Reports the analysis of simple composition difficulties of 261 college freshmen as shown in their first written assignment in college other than an English course; finds that; of the 261 papers, 7 were illegible, 12 were without misspellings, and 151 had four or more misspellings per paper; says that papers were so poorly written and carelessly composed that their own proofreading could have corrected one-third of the misspellings and one-half of the punctuation errors; discovers that students do not expect to be held to effective standards of communication in courses other than English composition; thinks the assignment invited errors by asking complex, sketchy, and ambiguous questions and by failing to instruct students about achievement levels expected.

17. LOKKE, VIRGIL L., and WYKOFF, GEORGE S. "'Double Writing' in Freshman Compositions—an Experiment," *School and Society*, LXVIII (December 18, 1948), 437-39.

Describes an experiment conducted at Purdue University to discover the results of having freshmen write twice as much as they usually do; found: (a) that student failure was reduced 66 per cent, grade increased 60 per cent, and (b) that the experimental group, with less formal instruction in grammar, punctuation, and spelling, compared favorably with those having more formal instruction.

18. MATHEWS, ERNST G. "Remedial English for Upperclassmen at the University of Illinois," *Illinois English Bulletin*, XXXVI (November, 1948), 7-8.

Describes a three-hour credit course required of all students who fail the English Qualifying Examination.

19. MATHEWS, ERNST G. "The Joint Commission on Research in Student English at the University of Illinois," *Illinois English Bulletin*, XXXVI (November, 1948), 16-17.

Discusses the activities of the Commission; outlines three projects: (a) to develop courses in English for foreign students, (b) to discover the extent of the influence of written English on prospective employers, and (c) to compare the English in written examinations throughout the university with the writing submitted as Part 2 of the English Qualifying Examination.

20. MILLHAUSEN, MILTON. "The Universal English Program at the University of Bridgeport," *School and Society*, LXVIII (September 11, 1948), 174-76.

Describes the Universal English program, which demands that a student write correctly whatever he writes during his four years at college; says that an informal clinic serves students who are ignorant of correct practice; finds that the course is easily administrated and that the faculty is highly co-operative.

21. MOORE, ROBERT H. "The University of Illinois Writing Clinic," *Illinois English Bulletin*, XXXVI (November, 1948), 9-11.

Describes the writing clinic designed to help upperclassmen who want to improve their ability to express themselves clearly and effectively.

22. OGDEN, H. V. S. "On Teaching the Sentence Outline," *College English*, X (December, 1948), 152-58.

Describes a procedure for teaching the sentence outline; tells how a knowledge of outlining can be useful to the student.

23. OWEN, EIVION. "Professor Thorndike on Punctuation," *Teachers College Record*, L (January, 1949), 258-63.

Discusses E. L. Thorndike's article (*Teachers College Record*, May, 1948) on punctuation; questions whether "some connection can be traced between his practice and his opinions"; disagrees with what he considers the thesis of this article: that, while authors have recently become aware of punctuation as an element of style, teachers and textbooks have failed to keep up with the best contemporary practice and continue to make punctuation subservient to grammar.

24. RIX, H. DAVID. "The Student's Facility in American Prose," *American Journal of Physics*, XVII (February, 1949), 90-91.

Answers Young (*American Journal of Physics*, November, 1948) on the responsibility of the teacher of physics for students' English; calls for the application of modern linguistic science to problems of language.

25. SAMS, HENRY W. "Composition in the New Curriculum," *College English*, X (November, 1948), 98-102.

Summarizes the customary objectives of courses in composition: (a) correction of fundamental deficiencies in the mechanics of reading and writing and (b) development of facility in employing the patterns and principles of expression in all subject matter; says that a program of general education has added a new objective which is implicit in the second objective stated above and in the nature of the general education curriculum; describes a course in composition suited to a program of general education in terms of essay assignments; thinks that effective instruction in composition requires more time than is generally assigned to it and that it should extend throughout the college course.

26. THURSTON, MARJORIE H. "From Forestry to Divinity," *Journal of Higher Education*, XX (April, 1949), 198-201.

Discusses a composition course for upper-classmen in technical departments on the St. Paul campus of the University of Minnesota; concludes that the course must not be focused too closely upon a specific vocational objective.

27. WEAVER, RICHARD M. "To Write the Truth," *College English*, X (October, 1948), 25-30.

Says that the aim of teaching composition has moved from speaking truthfully to speaking correctly to speaking usefully; argues that people must be taught to speak the truth by giving them the right names of things.

28. WERRY, RICHARD R. "The Benefits of Teaching Creative Writing to Noncreative Students," *School and Society*, LXVIII (November 20, 1948), 355-57.

Agrees with Wallace Stegner (*New York Times Book Review*, March 7, 1948) that creative writers have a place on university and college faculties; argues that "creative-writing courses serve not only the noncreative student

personally and the entire department of English in a college or university, but also the course of good literature and the publishers of that literature."

29. WYKOFF, GEORGE S. "Toward Achieving the Objectives of Freshman Composition," *College English*, X (March, 1949), 319-23.

Makes eleven recommendations to teachers of composition: (1) a better understanding of the field, (2) a more scientific attitude, (3) a written report of work accomplished, (4) a willingness to pioneer, (5) an effort to change unfavorable attitudes toward teaching composition, (6) a sympathetic understanding of the problems of the high-school teacher of English, (7) an effort to persuade teachers of literature to give their best efforts to composition classes assigned them, (8) a dissuading of teachers of literature from disparaging the work of teachers of composition, (9) an effort to gain the sympathetic attitude from the head of the department, (10) an effort to gain the co-operation of the administration, and (11) a gaining of the students' co-operation.

30. YOUNG, PEARL I. "The Responsibility of the Teacher of College Physics for the Student's Facility in American Prose," *American Journal of Physics*, XVI (November, 1948), 425-29.

Notes that the trend is to teach American rather than English prose and to teach effective communication rather than rules of correct grammar; emphasizes the student's need for training in writing and the teacher's responsibility; points out a few of the places where improvement is possible: (a) contradictions in subject matter and (b) material emphasized in English composition; advocates closer correlation between English and physics.

## II. COMMUNICATION SKILLS

As groundwork for communication research, Bryson (33) brings together essays on communication habits in different cultures and on the roots of our ideas. Schramm (38) appraises research in mass communication.

McGrath (35) presents writings on communication which may help those who are revising traditional courses.

Morgan (36) says that the new course at Peabody differs from traditional freshman English in a shift from the acquisition of subject matter to skill in reading, writing, and speaking and in the organization and scheduling of classes. Nichols and Brown (37), in describing a communication program in a technical college, say that one of the chief problems is that of finding properly trained teachers. Sorensen (40) calls for further experiment in teaching freshman English. Sondel (39) says that training in the techniques of purposive communication is necessary to attain the ends of the educative process.

The art of listening has been treated by Brown (32) and by Anderson (31). Byers (34) presents some evidence which may prove usable in developing oral communication skills.

31. ANDERSON, HAROLD A. "Teaching the Art of Listening," *School Review*, LVII (February, 1949), 63-67.

Calls for greater awareness of the impact of the spoken word; points out the need for careful study of the listening habits and abilities of students; says that teachers should provide abundant opportunities for meaningful listening and give direct and systematic instruction in the art.

32. BROWN, JAMES I. "Why Not Teach Listening?" *School and Society*, LXIX (February 12, 1949), 113-16.

Thinks that listening merits as much attention as reading or even more; notes a slight but healthy increase in the amount of talk about listening; recommends that (a) we begin extensive research in the teaching of listening and that (b) we make application of research discoveries to teaching at all levels.

33. BRYSON, LYMAN (ed.). *The Communication of Ideas*. New York: Harper & Bros., 1948.

Presents a series of essays which "describe social or psychological behavior in terms of the factors of communication involved" by such authorities as Margaret Mead, Lennox Grey, Harold D. Lasswell, Wendell Johnson, Paul Lazarfeld, and others.

34. BYERS, BURTON H. "Oral Communication," *Peabody Journal of Education*, XXVI (May, 1949), 348-53.

Discusses five regional pronunciations in the order of their frequency in the speech of freshmen at Peabody College.

35. MCGRATH, EARL JAMES (ed.). *Communication in General Education*. Dubuque, Iowa: Wm. C. Brown Co., 1949.

Brings together various points of view on the teaching of communication and prescribes courses based on these views; contains essays by Lennox Grey, John C. Gerber, Thomas F. Dunn, S. I. Hayakawa, Charles W. Roberts, George S. Wykoff, Porter G. Perrin, Frances Shoemaker, and others.

36. MORGAN, W. M. "Freshman Communications Course at Peabody College," *Peabody Journal of Education*, XXVI (January, 1949), 226-31.

Reports some of the results in the reading portion of a new communications course required of all freshmen at Peabody College.

37. NICHOLS, RALPH G., and BROWN, JAMES I. "A Communication Program in a Technical College," *Quarterly Journal of Speech*, XXXIV (December, 1948), 494-98.

Gives reasons for reorganizing the freshman English program in the College of Agriculture, Forestry, and Home Economics in the University of Minnesota: (a) that the standard program has not achieved satisfactory results, (b) that a frequent cause of poor language usage is lack of understanding content material, and (c) that the skills of reading, listening, and speaking have been neglected; says that flexibility, the most distinguishing feature of the program, is evidenced in the number and type of courses available, that the concept of proficiency is integral; describes the program which emphasizes skills.

38. SCHRAMM, WILBUR (ed.). *Communications in Modern Society*. Urbana, Ill.: University of Illinois Press, 1948.

Includes an appraisal of research that has been done in the field of mass communications by fifteen specialists.

39. SONDEL, BESS. "Communication as Crucial in Education," *School and Society*, LXVII (June 12, 1948), 443-45.



Asserts that the "techniques essential to purposive communication are means to the ends of the educative process"; outlines the underlying logical structure.

40. SORENSEN, FREDERICK. "The Basic Communications Course Reconsidered," *College English*, X (March, 1949), 324-28.

Answers Middlebrook's criticism (*College English*, December, 1947) of his article (*College English*, November, 1946); sees the first job of English I that of relating language to life; expresses dissatisfaction with two communications programs; suggests: (a) that retarded students attend a one-quarter reading class, (b) that, if this does not suffice, they go into a reading clinic, (c) that regular first-quarter freshman English emphasize reading at the beginning, (d) that people who need remedial grammar go into booster sections, (e) that regular second-quarter freshman English emphasize writing, (f) that better-prepared students be given a special course, and (g) that specialized classes in writing be offered at both junior and graduate level.

#### IMPROVEMENT OF READING

In discussing reading and general education, Firebaugh (42) says that educators do not like to face the fact that "the colleges and universities are actually filled with persons who do not like to read."

Remedial reading at the college level has been discussed by the staff of the Reading Clinic of the University of Chicago (47). Triggs (48) thinks that every college faces the task of devising a reading program both remedial and developmental. Preston (45) raises the question of remedial reading courses designed for superior students. Boyd (41) suggests methods for teaching remedial reading.

Certain technical phases of reading have been discussed. Glock (43) finds the value of specific training in mechanics of eye movements a highly controversial question. Ross (46) distinguishes among techniques required for different types of material.

Watts (49) gives new data on the relation of reading ability to achievement in college. Wheeler and Wheeler (50) deny that reading ability and intelligence are synonymous.

Gray (44) summarizes studies related to reading.

41. BOYD, GERTRUDE. *Remedial Techniques for Reading Difficulties*. Monograph No. 6. Laramie: College of Education, University of Wyoming, 1949.

Presents outstanding methods and techniques for a program in remedial reading.

42. FIREBAUGH, JOSEPH J. "Reading and General Education," *School and Society*, LXIX (January 29, 1949), 74-77.

Discusses the difficulties due to the fact that the college teacher can no longer take for granted reading ability in students; argues that the teaching of reading must be a university-wide concern.

43. GLOCK, M. D. "The Effect upon Eye-Movements and Reading Rate at the College Level of Three Methods of Training," *Journal of Educational Psychology*, XL (February, 1949), 93-106.

Reports experiments to determine the relative effect of three methods of training upon eye movement and reading rate; describes procedure; gives results and statistical treatment; concludes: (a) eye movements improved, (b) reading rate improved, (c) rate of comprehension improved, (d) evidence lacking that techniques designed specifically to train eye movements are more effective than other methods employed, and (e) no single method best for all teachers.

44. GRAY, WILLIAM S. "Summary of Reading Investigations July 1, 1947 to June 30, 1948," *Journal of Educational Research*, XLII (February, 1949), 401-37.

Summarizes the more significant findings of the scientific studies related to reading.

45. PRESTON, RALPH C. "Inefficient Readers among Superior College Students," *School and Society*, LXIX (April 23, 1949), 299-300.

Summarizes reactions to reading tests of eight students who were the slowest readers

among twenty-two juniors at the College for Women of the University of Pennsylvania eligible for Phi Beta Kappa; finds that six students felt the need of reading instruction in college.

46. ROSS, RALPH GILBERT. "The Great Books and the Art of Reading," *American Association of University Professors Bulletin*, XXXIV (winter, 1948), 680-97.

Appraises the basic issues of reading in general and of special reading projects starting with the University of Chicago program; discusses two types of classes: one formal and undergraduate, the other a program for adult education; distinguishes between the techniques of reading exposition and literature as art.

47. STAFF OF THE READING CLINIC OF THE UNIVERSITY OF CHICAGO. *Clinical Studies in Reading*. ("Supplementary Educational Monographs," No. 68.) Chicago: University of Chicago Press, 1949.

Reports the practices and research of the University of Chicago Reading Clinic; deals with remedial reading at the college level (pp. 41-60, 123-30).

48. TRIGGS, FRANCES ORALIND. "Reading at the College Level," *Journal of Higher Education*, XX (February, 1949), 65-70, 112.

Lists what the professor needs to know of reading and of learning to read; mentions the needed reading skills: word recognition, vocabulary, rates of reading, skill in apprehending meaning, and reading for appreciation; discusses the reading tastes the college student faces.

49. WATTS, PHYLLIS W. "An Application of Clinical Diagnostic Techniques in the Classroom Situation for the Improvement of Reading at the College Level," *Journal of Educational Psychology*, XLII (March, 1949), 513-24.

Describes a study conducted at Fresno State College "to determine whether students could gather data about themselves, analyze it with the assistance of a single instructor, and set up their own plans for correction"; finds the data collected by students significant and the conclusions valid; gives two sample cases.

50. WHEELER, LESTER R. and VIOLA D. "The Relationship between Reading Ability and Intelligence among University Freshmen,"

*Journal of Educational Psychology*, XL (April, 1949), 230-38.

Reports the results of an investigation of the relationship between reading proficiency and intelligence rating of freshmen at the University of Miami; rejects the idea of a special mental factor called "linguistic ability"; thinks the amount of potential linguistic ability can be estimated only after measuring the reading improvement that results from special instruction; says that special consideration should be given to the fact that the ACE Psychological Examination is materially influenced by reading efficiency.

#### LANGUAGE

The history of the language has been interestingly presented. Pei (61) follows the story of language through the domains of history, of physical science, of anthropology, sociology, and geography. Bryant (51) treats its heritage, Wilson (66) explores its origin, while Mencken (60) concentrates on the history of the term "O.K."

Green (52) urges the importance of teaching a standard English to all Americans. On the other hand, Pyles (63) feels disturbed at the dichotomy between the language taught in the classroom and that used by the best writers of English prose and poetry. Lewis (58) concludes from his study that English grammar is far more fluid and less restrictive than textbooks admit or than many nonprofessional people realize. Kenyon (56) argues that the misuse of the word "level" results in fallacious ideas of language. Hill (54) says research in present-day English is vigorous and profitable.

Watts (65) believes that the study of word order should help to give students an increased interest in freshman English. Pence (62) explodes the false assumption that we should not end a sentence with a preposition.

Semantics has been treated in three publications. Lee (57) edits background



readings. Read (64) notes the vogue of the word "semantics" in a wide range of contexts. Iacobelli (55) thinks the semantic discipline basic in the study of language.

Haber (53) surveys the status of Basic English in American education preliminary to the survey which will be made by a representative of the Basic English Foundation in London.

McMillan (59) evaluates five college dictionaries.

51. BEYANT, MARGARET M. *Modern English and Its Heritage*. New York: Macmillan Co., 1948.

Discusses the history of language, with chapters on word changes, grammar and semantics.

52. GREEN, OSCAR F. "Standard English Makes for Democracy," *School and Society*, LXIX (April 2, 1949), 244-46.

Refutes the following arguments against a mastery of standard English usage: (a) that grammar cannot be taught, (b) that speech is natural and learned by practice, (c) that there is no standard English diction, and (d) that it is undemocratic to teach a common language to all Americans.

53. HABER, TOM BURNS. "The Present Status of Basic English in the United States," *Quarterly Journal of Speech*, XXXIV (December, 1948), 483-88.

Gives an interim report of the present status of Basic English in American education; thinks that the time is ripe for the organization of a national institute of Basic English in the United States, comparable to the Basic English Foundation in London; suggests three projects: (a) a directory of educational institutions where Basic English is being taught, (b) a directory of persons active in the field, and (c) a comprehensive bibliography of articles on Basic English in American periodicals.

54. HILL, ARCHIBALD A. "A Survey of Accomplishments and Trends of Research in Present-Day English," *American Speech*, XXIV (April, 1949), 81-89.

Reviews research in linguistics; makes some general statements and then illustrates the importance of linguistic knowledge in dealing with poetic form.

55. IACOBELLI, MICHAEL. "The Semantic Discipline," *Modern Language Journal*, XXXIII (January, 1949), 16-22.

Discusses the cause of the misunderstanding of the meaning of words; argues that the semantic triangle is the key to two major problems of language: identification of words with things, and the misuse of abstract words.

56. KENYON, JOHN S. "Cultural Levels and Functional Varieties of English," *College English*, X (October, 1948), 31-36.

Discusses the failure of writers on the subject to distinguish between cultural levels of English and functional varieties of standard English; thinks it responsible for the widespread misunderstanding of the status of colloquial English.

57. LEE, IRVING J. (ed.). *The Language of Wisdom and Folly: Background Readings in Semantics*. New York: Harper & Bros., 1948.

Contains seventy-two selections dealing with various aspects of the relations between language, fact, and human evaluation written by distinguished scholars.

58. LEWIS, NORMAN. "How Correct Must Correct English Be?" *Harper's Magazine*, CXCVIII (March, 1949), 68-74.

Reports the findings of a questionnaire composed of nineteen sentences, each containing a controversial grammatical expression, sent in co-operation with *Harper's Magazine* to nine groups of people; finds them liberal in the following order: college teachers of English, lexicographers, authors, editors of publishing houses, radio columnists, high school teachers of English, *Harper's* subscribers, feature writers and columnists on several newspapers, editors of women's magazines; gives the score, expression by expression.

59. McMILLAN, JAMES B. "Five College Dictionaries," *College English*, X (January, 1949), 214-21.

Compares five principal dictionaries—ACD, CSD, Macmillan, Collegiate, and Winston—by evaluating (a) the quantity of information, (b) the quality of information, and (c) the effectiveness of presentation; concludes that no one of the five dictionaries discussed is preferable in all respects; ranks them in the following order:

ACD first, CSD second, Winston third, Collegiate fourth, and Macmillan fifth.

60. MENCKEN, H. L. "Postscripts to the American Language: The Life and Times of O.K.," *New Yorker*, October 1, 1949, pp. 63-69.

Traces the history of the term "O.K.," which has held its place in easy colloquial "for more than a century and is now heartier and sassier than ever before, and has gone further in the world than any other American contribution to human utterance, however elegant."

61. PEI, MARIO. *The Story of Language*. New York: J. B. Lippincott Co., 1949.

Relates the history of language; discusses the elements and the social function of language, the modern spoken tongues, the problems involved in learning a language; emphasizes the need for an international language.

62. PENCE, R. W. "'Up with Which We Can No Longer Put,'" *Quarterly Journal of Speech*, XXXV (April, 1949), 199-201.

Examines the false assumption that it is grammatically incorrect to end a statement with a preposition; points out that naturalness should always take precedence over affected correctness.

63. PYLES, THOMAS. "Linguistics and Pedagogy: The Need for Conciliation," *College English*, X (April, 1949), 389-95.

Believes that no one knows what language ought to be and that authors of handbooks know what they want English to be; says the scientific student of language makes no pretense of knowing better how the English language should be written or spoken than those who have written it effectively, gracefully, and powerfully.

64. READ, ALLEN WALKER. "An Account of the Word 'Semantics,'" *Word*, IV (August, 1948), 78-97.

Gives from a lexicological approach a descriptive survey of the pattern of development of the word "semantics" from its first appearance in English in the seventeenth century; concludes that (a) no one can be dogmatic about the correct use of the word, (b) that the philosopher may profit by a knowledge of special linguistics, (c) that the linguist should broaden his concept of meaning, and (d) that scholars should formulate a sound "semantics" with a wide range of appeal.

65. WATTS, BERTHA M. "The Teaching of Word Order," *College English*, X (March, 1949), 328-34.

Thinks the teaching of word order is neglected in freshman English courses; states the values of such study: (a) adds enjoyment, (b) increases skill, and (c) furnishes a criterion for judging sentences; points out two main principles governing word order: logical sequence and related ideas close together; notes conflicts between word order and other syntactical devices: in the use of pronouns and in the split infinitive.

66. WILSON, R. A. *The Miraculous Birth of Language*. New York: Philosophical Library, 1948.

Discusses the origin of language; contains a preface by Bernard Shaw urging a phonetic language for general use.

#### LITERATURE

English literature, in the opinion of Herrick (71), is gradually disappearing from the curriculum. The subject, he says, no longer attracts the best minds among students. Jones (74) believes that the refusal to recognize the fact that book and magazine publishing is a branch of big business in the modern world damages the liberal state. West (80) indicts the English department for estranging intelligent, extroverted boys of college age.

Some of the values of the study of literature have been stated. Berkelman (67) points out the significance of the unbalanced educational experience of John Stuart Mill. Jelinck (72) does not consider the aesthetic the real value of literature.

In discussing methods, Washburne (79) integrates literature with psychology. Hamilton (70) thinks literature should be treated as art. He doubts the usefulness of history and biography in evaluating literature. Mueller (75) describes his experience in teaching *Othello* as a work of art. Smyser (77) thinks that

the chief means for overcoming linguistic obstacles in reading Chaucer and other poets is to develop a sensitivity to semantic differences. Wood (81) discusses the study of literature in the community college.

Suggestions have been made for the teaching of American literature. Friederich and Gohdes (69) object to the fact that comparative courses and courses in American literature are being taught in the department of English. Skard (76) reviews the development of American literature in general. Jones (73) treats the cultural background of our literature, especially in its early period.

Attention may be called to two periodicals: one (78) dealing with Shakespeare, the other (68), with the seventeenth century.

67. BERKELMAN, ROBERT. "Educating the Heart," *American Association of University Professors Bulletin*, XXXIV (summer, 1948), 356-63.

Points out that scientific analysis now probes everything, that students divorce thinking and feeling; says that good literature can help fuse the intellectual and the emotional if it be chosen well and taught wisely; recommends that students be urged to express their feelings in music, in painting or sculpture, in acting or in creative writing.

68. COON, ARTHUR M. (ed.). *The Seventeenth Century News Letter*. Sampson College, Sampson, N.Y.

Announces publication of Volume VI in March, 1949.

69. FRIEDERICH, W. P., and GOHDES, CLARENCE. "A Department of American and Comparative Literature," *Modern Language Journal*, XXXIII (February, 1949), 135-37.

Suggests that colleges establish a Department of American and Comparative Literature which would represent "America as a whole in its relationship to the outer world as a whole."

70. HAMILTON, EDWARD W. "Teaching Literature as Art," *Journal of Higher Education*, XIX (October, 1948), 344-49, 385-86.

Thinks that many graduate students who become teachers of English literature lack "a knowledge of the attributes which make a composition great, the habit of looking for them, and the techniques for conducting research"; believes the general student can benefit from literature courses which demand analysis and evaluation and which prove that writers have something to say that will repay his study; outlines the first course in literature, designed as and named "The Elements of Literature Criticism"; suggests courses devoted to the works of individual authors treated as art.

71. HERRICK, MARVIN T. "Can the Study of Literature Be Revived?" *College English*, X (December, 1948), 146-52.

Believes that English literature is following the pattern of classical studies in disappearing from the curriculum; finds promise in two new courses offered at the University of Illinois: "Verbal Expression" and "Literature and the Fine Arts"; discusses the problem of finding qualified teachers; offers three suggestions: (a) better use of teachers in service, (b) do away with departments, and (c) establish a new type of graduate training for a new type of teacher.

72. JELINCK, JAMES J. *Experience through Literature*. New York: Exposition Press, 1948.

Argues that the values of literature are psychological and sociological rather than aesthetic.

73. JONES, HOWARD MUMFORD. *The Theory of American Literature*. Ithaca, N.Y.: Cornell University Press, 1948.

Contains six lectures given at Cornell in December, 1947; reviews historically the theories Americans have held about their literary tradition from Colonial days to the present time; discusses the influence of German philology on the English departments of our universities.

74. JONES, HOWARD MUMFORD. "Literature and the Economic Order," *Tomorrow*, VIII (January, 1949), 53-55.

Says that "English Departments recognize literature as an art; they have not yet awakened to the fact that writing and publicity are also an industry"; notes the gulf between the aesthetic few and the entertainment-seeking many; calls

attention to the fact that American poetry has always been interrelated with public events and American fiction connected with the general health of the Republic, that most American men of letters "have contributed to the liberal faith by sympathetic observation and interpretation of American needs."

75. MUELLER, WILLIAM R. "The Class of '50 Reads *Othello*," *College English*, X (November, 1948), 92-97.

Describes his experience in teaching *Othello* to a class of sophomores at Santa Barbara College of the University of California.

76. SKARD, SIGMUND. *The Study of American Literature*. Philadelphia: University of Pennsylvania Press, 1949.

Contains the inaugural lecture of the professor of literature at the founding of the American Institute at the University of Oslo; reviews the development of American literature in general; surveys the American tradition in Norway in the past and its importance in the present.

77. SMYSER, H. M. "How Shall the Undergraduate Read Chaucer? Some Suggestions," *College English*, X (April, 1949), 375-79.

Thinks the student should be made to realize that in reading Chaucer "every single line makes clear sense," that foggiess may be attributed to semantic change; makes five suggestions for overcoming language difficulties: (a) order of sentence elements less rigidly prescribed in Chaucer's time, (b) common prepositions sometimes have a different meaning, (c) dative-accusative of pronouns often used as a dative, (d) some passages become clear if pronounced orally, and (e) other obsolete uses soon become familiar to the reader.

78. *Stratford-upon-Avon Scene*. 20 Chapel Street, Stratford-upon-Avon, England.

Appears monthly with bits of Shakespearean lore, news, and photographs of current Shakespearean productions.

79. WASHBURN, VERA Z. "Literature in Teaching Psychology," *Junior College Journal*, XIX (November, 1948), 125-29.

Uses literature "to vitalize, to illustrate, to focus attention on, and to objectify data and principles encountered in the formal study of

psychology"; integrates learning in psychology with experience in literature.

80. WEST, ROBERT H. "Literature and the Consent of the Sophomore," *American Association of University Professors Bulletin*, XXXIV (summer, 1948), 335-43.

Thinks that the English teacher tries too often to impose the discipline of the literary scholar on the general student and thereby destroys interest in literature.

81. WOOD, WILLIAM RANSOM. "Literature for the Community College," *English Journal*, XXXVIII (June, 1949), 322-27.

Defines the community college in the light of its purposes; designates the divisions of the prospective student body; sketches some basic assumptions for the study of literature.

## HUMANITIES

In a discussion of the present state of the humanities held at the annual meeting of the American Council of Learned Societies (see *PMLA*, Supplement, Part 2, March, 1949), William C. DeVane expressed the opinion that the tide was turning against the humanities in favor of the sciences. This opinion finds verification in Krutch's (92) report that, when the directors of several foundations met to discuss policy, they agreed almost unanimously on one thing: "No more major sums for 'humanities.'" It has also been pointed out that vocational education constitutes a general threat. Smith (100) asks how the humanities can compete for the attention of American youth when the overwhelming tendency is "to fit education into handmade careers." Kandel (91) points out that since World War I the shift away from the humanities has been accelerated.

Because they are concerned with the highest human values, says Millett (95), the humanities should hold the primary place in the liberal arts curriculum. If it is true, claims Peyre (98), that education and literature after religion are the

best means of changing man, teachers and scholars in the humanities comprise the most essential group in our colleges today. Ashton (82) believes that, if the general course in literature is to be central in general education, the humane and humanistic elements must increasingly be emphasized. Odegaard (96) says that "the natural sciences and the social sciences give us two dimensions of human experience which are useful, but we omit a third dimension which adds its own depth of meaning to human experience."

Efforts are continually being made to determine the role of the humanities in general education. Davidson (86) points out that it is easier to describe it than to agree upon the scope and content of the program. Ward (102) thinks that the humanities have a place in general education provided they help the student promote a happier social order. It may possibly be preoccupation with method, suggests Johnson (90), that has obscured our concern for a human product. Foerster (87) discusses literature in order to show how it may best serve the purposes of general education. Every student at the University College of the University of Florida, says Davidson (85), is required to take a course in the humanities. Guest (88) approves the move toward general education and broad courses in which are studied man in nature, man in society, and (in world literature) man as an individual. Jacobs (89) proposes group courses in the masterpieces of all literature to replace the parochial and nationalistic courses of one literature.

Specific courses have been described: at Columbia College (84), at the University of Omaha (97), at Florida State University (94), at the Naval Academy (99), and at Washington and Lee (93).

Bailey (83) summarizes papers presented at the Southern Humanities Conference in the spring of 1949. Stroup (101) reports research and writing in progress in the South. According to Wynn (103), the humanities have a better chance in the Southwest than in some other regions of the United States.

82. ASHTON, J. W. "Ends and Means in the General Course in Literature," *College English*, X (March, 1949), 334-38.

Says that for the student in the general literature course the history of literature has no place; thinks (a) that no work should be included whose significance is primarily that of a historical position, (b) that no work should be included because "this is a book that everyone ought to be familiar with," (c) that works should be included on the basis that they can be understood by students, and (d) that all works should be read in their entirety.

83. BAILEY, J. O. "Southern Humanities Conference," *South Atlantic Bulletin*, XV (May, 1949), 5-6.

Reports the Southern Humanities Conference held at Chapel Hill on April 22 and 23, 1949.

84. BROWN, ALAN WILLARD. "The Columbia College Colloquium on Important Books," *Journal of General Education*, II (July, 1948), 278-86.

Describes the course at Columbia College founded in 1919 by Professor John Erskine first called "General Honors" and since 1932 the "Colloquium on Important Books"; gives Colloquium reading lists.

85. DAVIDSON, ROBERT F. "The Humanities in General Education at the University of Florida," *Journal of General Education*, II (July, 1948), 328-35.

Says that a comprehensive general education program has been in operation at the University of Florida since 1935; includes literature, philosophy, and the arts in the area of the humanities; describes the two-semester comprehensive humanities course, the material used, and the criteria for selecting it; reports the difficulties involved in achieving integration; gives a few typical questions designed to discover student evaluation of instruction.



86. DAVIDSON, ROBERT F. "The Humanities in General Education," *Current Trends in Higher Education, 1949*, pp. 56-61. Washington, D.C.: National Education Association, Department of Higher Education, 1949.

States five aims of courses in the humanities: (a) to provide one major segment of a general education, (b) to explore responses of students through the arts, religion, and philosophy to human experience as complementary to studies of man's physical and biological environment (the natural sciences) and the behavior of man en masse (the social sciences), (c) to determine values in these responses, (d) to put their experiences into proper proportions of reason and feeling, and (e) to develop a desire for enlightened action and for enlarged appreciation; surveys the major patterns of organizing courses in the humanities; discusses some common emphases; relates courses in the humanities to those in the communication arts.

87. FOERSTER, NORMAN. "General Education in Literature," *Journal of General Education*, III (October, 1948), 20-25.

Describes a two-year course in both writing and reading based on the study of a few classics of literature and required of freshmen and sophomores at the State University of Iowa; answers objections: (a) that it leads to indoctrination, (b) that great books should be taught separately, (c) that the English department should limit itself to English literature, (d) that literature should be taught only as literature, (e) that translation diminishes the greatness of a book, and (f) that instruction in writing will be neglected.

88. GUEST, BOYD. "A Course in World Literature," *College English*, X (April, 1949), 399-405.

Defines four approaches to the study of world literature: (a) aesthetic, (b) historical, (c) philosophical, and (d) sociological; outlines the course given at Iowa State Teachers College: based on Hibbard's *Writers of the Western World* and on Christy and Wells's *World Literature*.

89. JACOBS, WILLIS D. "A Modest Proposal," *College English*, X (April, 1949), 379-88.

Calls for an end to departments of English literature, American literature, French literature, etc.; recommends a department of literature in which students would read great works

of all literature; proposes organizing courses by literary types made up of the best works in the art form regardless of national origin; notes difficulties: in texts and in instructors.

90. JOHNSON, ROY IVAN. "Basic Courses in General Education with Special Reference to the Humanities Course," *Educational Record*, XXX (January, 1949), 71-78.

Warns against borrowing a pattern of organization from another institution; considers the attitudes and understandings of the teacher more important than any organizational method; reviews approaches that have been made in basic courses in the humanities; considers the plight of the humanities; suggests four courses instead of one: a course in literature and the fine arts, in literary masterpieces, in philosophy and history, and in a basic course in communications.

91. KANDEL, I. L. "Changing Interests of Students," *School and Society*, LXIX (February 19, 1949), 123.

Comments on the shift of interest among college and university students from the humanities to the natural and social sciences; attributes part of the decline in the humanities to their status in the high school, part to the teaching of the humanities in graduate schools, and part to the intellectual abilities of students.

92. KRUTCH, JOSEPH WOOD. "Thinking Makes It So," *Nation*, CLXIX (August 13, 1949), 158-59.

Reports a recent decision of directors of several large foundations to grant "no more major sums for 'humanities'" because, after twenty-five hundred years, they have produced unsatisfactory results; says that the poet teaches us that wisdom and virtue exist; points out that literature has never reached conclusions because it is always concerned with the whole man whose most important characteristic is to believe that one thing is better than another; asserts that the humanities reveal a world in which the question of values is the most important of all, that the supporters of the humanities, if they have not "got anywhere," have at least stayed somewhere.

93. LEYBURN, JAMES G. "Humanities at Washington and Lee," *South Atlantic Bulletin*, XV (May, 1949), 7.

Says that candidates for the A.B. degree at Washington and Lee will be required to take one



of the following three courses in the senior year: (a) "Ways of Thinking," (b) "American Thought and Civilization," and (c) "Development of Ideas in Western Civilization"; describes two majors in the field of humanities.

94. MILLER, ROBERT D. "General Humanities Course," *South Atlantic Bulletin*, XIV (March, 1949), 15-16.

Describes the required course in humanities at Florida State University which integrates art, classics, dance, English, modern languages, music, and philosophy.

95. MILLETT, FRED B. "Humanistic Education," *American Association of University Professors Bulletin*, XXXIV (autumn, 1948), 465-76.

Thinks that the humanities should occupy the primary place in the liberal arts curriculum because they are "most directly concerned with the highest values man has achieved or envisioned"; comments on criticisms of views expressed in his *The Rebirth of Liberal Education*: (a) that the "assumption that philosophical, religious, and aesthetic values are the highest values" constitutes a priori thinking, (b) that self-regarding values and not altruistic values are urged, (c) that courses in the humanities are the means of giving the humanities primacy, and (d) that hostility is expressed toward the natural and social sciences and the great discipline of history; makes clear that "it is not the subject taught that makes a humanist but the humanist that makes any subject he teaches humanistic"; describes the humanistic approach to the natural and social sciences and to the humanities; believes that "the Humanities ought to be taught less historically, and that the Social Sciences and the Natural Sciences ought to be taught more historically, and that all the groups of disciplines should be taught more philosophically."

96. ODEGAARD, CHARLES E. "Importance of the Humanities," *South Atlantic Bulletin*, XV (May, 1949), 1, 6-7.

Points out that the natural sciences are concerned with *it*, the social sciences with *them*, the humanities with *me*; believes that it is the peculiar function of the humanities "to aid you and me to humanize ourselves as individuals."

97. PAYNE, WILFRED. "The Humanities," *Journal of General Education*, II (July, 1948), 346-48.

Describes the humanities course at the University of Omaha which presents in the first semester six views of life: Greek, Medieval, Renaissance, Age of Reason, Romantic, and Victorian; in the second semester an examination of literature and the arts in the contemporary scene; uses a tutorial method.

98. PEYRE, HENRI. "American Scholarship in the Field of Foreign Literature," *PMLA*, LXIV (March, 1949, Supplement, Part 2), 22-36.

Assesses the field of modern foreign languages and literature in America today; says that scholarship has remained feminine in its subservience to fashions, that eminent scholars are relatively few, that our colleges and universities suffer from excessive departmentalization, that professors of modern literature have shown too great deference to foreign scholars, and that the scholar cannot afford to ignore present-day developments; points out two needs: (a) to write better and to teach the youth of the country how to write and (b) a bolder imagination and greater faith in our accomplishments; calls upon the Modern Language Association to "claim a voice in councils of education, be consulted by the President's Committee on Education, and provide colleges with deans and presidents."

99. SHIELDS, WILLIAM SLOAN. "Humanities and Social Sciences at the Naval Academy," *Journal of General Education*, II (July, 1948), 317-21.

Describes the prescribed curriculum of the Naval Academy; groups English, history, and government in one department; says that the courses are integrated (a) through vertical integration within each academic department and (b) through horizontal integration among the departments for all four years.

100. SMITH, HARRISON. "Knowledge without Wisdom," *Saturday Review of Literature*, XXXII (February 19, 1949), 20.

Emphasizes the importance of the kind of education young Americans will receive; discusses the battle between scholarship-and-the-humanities and vocational education, in which he thinks the humanities will lose.

101. STROUP, THOMAS B., et al. (eds.). *Humanistic Scholarship in the South: A Survey of Work in Progress*. Southern Humanities

Conference, Bull. 1. Chapel Hill: University of North Carolina Press, 1948.

Surveys research and writing in progress in the South; lists in Part I the scholars who are working on special tasks and in Part II the several fields of learning in which their studies are being pursued.

102. WARD, F. EARL. "Humanities in General Education," *Journal of General Education*, III (October, 1948), 75-78.

Says that "the aim of the humanities should be to cultivate in students a knowledge of themselves and an understanding of the values by which they live"; thinks that we should combine courses now being given separately as philosophy, literature, art, and music; tells how the objectives in the humanities differ from other college objectives.

103. WYNN, DUDLEY. "The Humanities in the Southwest," *New Mexico Quarterly Review*, XIX (spring, 1949), 5-17.

Says that the pressures of a cold war and the reliance upon force are destructive of humane values; asks what a liberal education can do in this world background of fear and uncertainty; suggests (a) that we attack insularity by analyzing the basic democratic values and (b) that we work toward a creative idea of the proper relationship of material things to humane ends; thinks that some of the problems of the humanities are intensified and some are eased in the Southwest; believes that there is a hope that in that region democracy and intelligence will have a chance.

#### LITERARY CRITICISM

In his discussion of the "New Criticism," Bush (104) gives representative examples of it which awaken uneasiness in the scholarly mind. Terms used by the New Critics have been listed and explained by Elton (107).

At Johns Hopkins a group of critics under the chairmanship of Huntington Cairns (111) held a symposium in the hope that "new light and direction might be afforded contemporary criticism." The critic's business has likewise been discussed by four critics (105). Daiches (106) deals with the modern

critic, and Hyman (109) analyzes the work of twelve contemporary critics. Schorer *et al.* (112) present essays.

Grabo (108) formulates a philosophy of criticism. Warren (115) presents the thesis that "the poet's rage for order can give life and direction."

Leavis (110) discusses the work of a group of English novelists; Spiller *et al.* (114) provide an important new *Literary History of the United States* with a summary of criticism.

Wellek and Warren (116) seek to unite literary theory and criticism with scholarship and literary history. Spiller (113), in his discussion of literary research, says that one effect of a classical scholarship has been to neglect contemporary literature and prose fiction.

104. BUSH, DOUGLAS. "The New Criticism: Some Old-fashioned Queries," *PMLA*, LXIV (March, 1949 Supplement, Part 2), 13-21.

Says that the New Criticism, the offspring of I. A. Richards and T. S. Eliot, has reacted against historical, impressionistic, and moralistic approaches to poetry and "concentrated upon direct and precise analysis of form and texture"; acknowledges our debt to the new criticism; thinks that it has shown the defects of its virtues: its approach to poetry is narrow, dogmatic, and erratic; it will prove no more satisfying than the old scholarship its proponents denounce.

105. "The Critics Business: By Four of the Critics," *Kenyon Review*, XI (winter, 1949), 1-30.

BARRETT, WILLIAM. "A Present Tendency in American Criticism." Claims that "there has never been a period in the past in which the main body of contemporary literature was so definitely removed from its contemporary criticism."

BLACKMUR, R. P. "For a Second Look." Says that the novel needs "the same second look from the same untenable position, that in the last twenty years or so we have been giving poetry."

CHASE, RICHARD. "New vs. Ordealist."

Thinks a mobile middle ground between the New Critics and the Ordealists is the only possible position for the critic.

TATE, ALLEN. "A Note on Antotelism." Says that we get antotelic criticism "when insights into the meanings of a work become methodology, when the picture apologizes to the frame"; does not consider it important as literary criticism.

106. DAICHES, DAVID. *A Study of Literature for Readers and Critics*. Ithaca, N.Y.: Cornell University Press, 1948.

Deals with the modern fiction, the literary use of language, the nature of fiction, and the difference between art and craft.

107. ELTON, WILLIAM. "A Glossary of the New Criticism," *Poetry*, LXXIII (December, 1948, January, February, 1949), 153-62, 232-45, 296-307.

Defines the terms used by the New Critics.

108. GRABO, CARL HENRY. *The Creative Critic*. Chicago: University of Chicago Press, 1948.

Formulates a philosophy of literary criticism; suggests experimentation; proposes a literary foundation to publish good books.

109. HYMAN, STANLEY EDGAR. *The Armed Vision: A Study in the Methods of Modern Literary Criticism*. New York: Alfred A. Knopf, 1948.

Summarizes the work of twelve contemporary critics; analyzes their methods and attempts to relate them through their common objectives.

110. LEAVIS, F. R. *The Great Tradition*. New York: George W. Stewart, Publisher, Inc., 1949.

Contains essays most of which have appeared in *Scrutiny* at intervals since March, 1937; defines the great tradition as "the tradition to which what is great in English fiction belongs"; discusses George Eliot, Henry James, and Joseph Conrad.

111. *Lectures in Criticism*. New York: Pantheon Books, 1949.

Presents, among others, Ransom on Aristotle, Tate on Longinus, Herbert Read on Coleridge, and Blackmur on the present responsibilities.

112. SCHORER, MARK; MILES, JOSEPHINE; and MCKENZIE, GORDON (eds.). *Criticism: The Foundations of Modern Literary Judgment*. New York: Harcourt, Brace & Co., 1948.

Presents essays in literary criticism in three categories: (a) source, (b) form, and (c) end.

113. SPILLER, ROBERT E. "The Function of Literary Research: A Reconsideration," *College English*, X (January, 1949), 203-9.

Calls for a shift in emphasis in literary research from investigations of ascertainable facts to studies of the nature of the creative process both in general and in particular; notes that scientists have revised their methods of research while philologists have remained static; says that we need a new and broader definition of the word "source" and that we need historical study into all the factors of the mental and physical environments of authors; considers hopeful the increasing co-operation between departments in the academic world and between academic and free-lance critics.

114. SPILLER, R. E.; THORP, W.; JOHNSON, T. H.; CANBY, H. S.; JONES, H. M.; WECTER, D., and WILLIAMS, S. T. (eds.). *Literary History of the United States*. 3 vols. New York: Macmillan Co., 1948.

Includes articles on the European background, philosopher-statesmen of the Republic, Edwards, Irving, Cooper, Poe, Emerson, Thoreau, Hawthorne, Melville, Whitman, Longfellow, Holmes, Lowell, Henry Adams, Dreiser, O'Neill, the literature of ideas, speculative "thinkers," an American drama, poetry, summary in criticism, and American books abroad; contains annotated bibliography.

115. WARREN, AUSTIN. *Rage for Order: Essays in Criticism*. Chicago: University of Chicago Press, 1948.

Contains nine essays "on the philosophical, moral, and religious 'worlds,' incarnated in characteristic language, myths, symbols, and opinions . . . in the works of Edward (not Jeremy) Taylor, Herbert, Pope, Hopkins, Yeats, Hawthorne, Kafka, Forster, and Henry James."

116. WELLEK, RENÉ, and WARREN, AUSTIN. *Theory of Literature*. 3d ed. New York: Harcourt, Brace & Co., 1949.

Distinguishes between literature and literary study; discusses the extrinsic and intrinsic study

of literature; treats the study of literature in the graduate school.

## RELATED FIELDS: SPEECH AND JOURNALISM

### I. SPEECH

In the field of speech correction, Ainsworth (117) describes the work being done in the public schools. And Compton (119) reports the findings of a study of speech correction in Alabama.

Various phases of the teaching of speech have been discussed. Lee (124) warns teachers of speech that, "when there is sincerity plus conviction, there is the magnification of the points of difference," with the result that common ground is obliterated. Rodigan (126) gives advice to the new teacher. Kernodde (123) treats problems in reading Shakespeare.

Rasmussen and Walsh (125) describe part of Wisconsin's curriculum study. Thompson (128) says that at West Point the cadet gets his first public speaking instruction in the first-year course in English. Shields (127) holds that active administrative leadership is necessary to keep students aware of the value of speech in all academic departments.

Gray (120) reviews the history of speech education in America. Bibliographies on the teaching of speech have been published by Chester (118) and by Haberman (121, 122).

117. AINSWORTH, STANLEY. *Speech Correction Method*. New York: Prentice-Hall, Inc., 1948.

Describes practical speech correction in the public schools; summarizes information about stuttering, voice, and articulation disorders; gives reading lists, materials, and sample record forms.

118. CHESTER, GIRAUD (ed.). "In the Periodicals," *Quarterly Journal of Speech*, XXXIV (October, 1948), 399-410; (December,

1948), 533-43; XXXV (February, 1949), 109-18; (April, 1949), 260-70.

Annotates articles on various phases of the speech program.

119. COMPTON, MARY E. "The Status of Speech Correction in Alabama," *Quarterly Journal of Speech*, XXXV (February, 1949), 60-61.

Reports the findings of an investigation, in 1947, of the status of speech correction in Alabama; calls for a greatly expanded program.

120. GRAY, GILES WILKESON. "Research in the History of Speech Education," *Quarterly Journal of Speech*, XXXV (April, 1949), 156-63.

Reviews the growth and development of speech education in America; lists important researches.

121. HABERMAN, FREDERICK W. (ed.). "A Bibliography of Rhetoric and Public Address for the Year 1947," *Quarterly Journal of Speech*, XXXIV (October, 1948), 277-99.

Lists and, in some instances, reviews publications in major languages with a strong tradition of rhetoric and in major fields interesting to scholars in rhetoric and public address.

122. HABERMAN, FREDERICK W. (ed.). "A Bibliography of Rhetoric and Public Address for the Year 1948," *Quarterly Journal of Speech*, XXXV (April, 1949), 127-48.

Includes important publications on the subject.

123. KERNODDE, GEORGE R. "Basic Problems in Reading Shakespeare," *Quarterly Journal of Speech*, XXXV (February, 1949), 36-43.

Discusses three basic problems in reading Shakespeare: (a) the fundamental structure of the line, (b) the grammatical and rhetorical form, and (c) the range of emotional attitudes or the coloring.

124. LEE, IRVING J. "Freedom from Speech: An Address to Speech Teachers," *Etc.: A Review of General Semantics*, VI (autumn, 1948), 16-20.

Calls upon teachers of speech to prevent the growth of the intransigent attitude in students and to replace it by the notion of viability.

125. RASMUSSEN, CARRIE, and WALSH, GRACE. "Wisconsin's Speech Curriculum Committee," *Quarterly Journal of Speech*, XXXIV (October, 1948), 367-68.

Describes the activities of the Speech Curriculum Committee, a resource committee in the state curriculum study organized in 1944-45. Bulletin may be obtained from the State Department of Public Instruction, State Capitol, Madison, Wisconsin.

126. RODIGAN, MARY VIRGINIA. "To the Beginning Teacher of Speech," *Quarterly Journal of Speech*, XXXV (February, 1949), 51-55.

Discusses problems of the new teacher; says that "if they know their speech *principles* they can easily create new, varied, functional *devices*."

127. SHIELDS, WILLIAM S. "An Integrated Speech Program at Annapolis," *Quarterly Journal of Speech*, XXXIV (December, 1948), 492-93.

Says that all courses in the Department of English, History, and Government provide instruction in composition, literature, speech, history, foreign policy, economics, and international relations; points out that the integration of the speech program is emphasized in the course in "History of American Foreign Policy," where every third meeting is devoted to talks.

128. THOMPSON, WILLIAM J. "Speech at the Military and Naval Academies: Speech Instruction at West Point," *Quarterly Journal of Speech*, XXXIV (December, 1948), 489-91.

Points out that speech has for many years been an integral part of the curriculum at the United States Military Academy; discusses the course titled "Speech-making," which is described as "extended conversation with a purpose."

## II. JOURNALISM

In his review of professional education in journalism, Luxon (130) points out that since it is a young and vigorous subject the practices in the next decade may well determine the extent and status of professional journalism education in the twentieth century. Maguire and Spong

(131) believe that journalism in the curriculum of the liberal arts college should aim at information and interpretation rather than at vocational training.

Relative to magazines, Bird (129) discusses methods of teaching writing; Vance (132) feels convinced from experience that "no course is more valuable than one devoted to wide and judicious reading in the current periodical."

129. BIRD, GEORGE L. "Methods of Teaching Magazine Writing," *Journalism Quarterly*, XXV (September, 1948), 247-51.

Recommends the use of market guides, prism enlargers, wire recorders, co-operation with other journalism classes, files of magazines, the query, the "case" studies of the *Saturday Evening Post*, the bringing-in of visiting editors and writers.

130. LUXON, NORVAL NEIL. "Views on Professional Education for Journalism," *Journalism Quarterly*, XXV (December, 1948), 380-85.

Reviews the accomplishments of the American Association of Schools and Departments of Journalism, its relations with UNESCO; states implications for journalism in the *Report of the President's Commission on Higher Education*.

131. MAGUIRE, FREDERICK W., and SPONG, RICHARD M. "Journalism in the Liberal Arts," *Journal of Higher Education*, XX (June, 1949), 295-98, 337-38.

The authors believe that the study of journalism has a place in the curriculum of the liberal arts college in the following areas: analysis of newspapers, news writing and copy-editing, and counseling students who plan to become journalists; they recommend a small, separate department of journalism.

132. VANCE, EARL L. "The Place of Magazine Reading Courses," *Journalism Quarterly*, XXV (September, 1948), 257-59.

Credits Professor Clarence E. Cason with pioneering in the development of liberal arts courses in journalism in general and the magazine reading course in particular; describes a course given at Florida State University.



ENGLISH IN ENGINEERING  
EDUCATION

"One of the main problems confronting the technical and professional schools," said President Killian of Massachusetts Institute of Technology in an interview reported in the *New York Times*, March 27, 1949, "is to bring more humanities and social sciences into the curriculum. . . . At present the humanities run just about 20 per cent of the total curriculum. I think in years ahead we are going to see that percentage substantially increased."

Finch (136, 137) in reviewing the history of the social-humanistic studies in the School of Engineering of Columbia University, shows that schools of engineering throughout the United States have come to realize that provision must be made for the general education of the young engineer. Gray (138) recommends the problem method in teaching the humanities to engineering students. Conklin (133) thinks that the teacher of English can promote cultural balance for the technical student by using properly available materials. Ludwig (140) warns that studies indicate that writers can overdo the personal approach and that reader interest in subject matter can overrule readability.

Concerning composition Gray (138), of the Rensselaer Polytechnic Institute, also says "a prime necessity in engineering education is to train students in good technical writing." Kobe (139) thinks that the teaching of students to write technical reports has been treated with indifference. The writing of the research paper is described by Estrin (135).

The speech of the engineering student has been discussed by Drake (134), who recommends a method of teaching speech. And Steinberg (143) tells how

courses in public speaking can be combined with a study of world affairs.

Pitman (141), in discussing the qualities of a teacher of English, says he wants a man who aims to make of students good men in society and to induce them to use language well. He (142) also thinks that teachers often fail to harmonize their aims with those of engineering educators and with those of their colleagues in English and the humanities.

133. CONKLIN, W. T. "Pertinent Reading for Engineering Students and Science Majors—the Middle Ground," *Journal of Engineering Education*, XXXIX (May, 1949), 527-30.

Interprets the term "cultural" as "the establishment in the student's mind of the relationships between his own department and the rest of living," especially those relationships revealed in the histories and biographies of his own and allied sciences; calls upon the teacher of English to recognize and appreciate "the literature of the Middle Ground"; describes two courses: (a) an integrated course in literature and science and (b) a report-writing course for science majors and students of engineering; says the teacher must be alert, must enjoy reading general scientific news in the periodicals, and must work with his colleagues in science and engineering.

134. DRAKE, O. J. "A Method for Teaching Speech to Engineering Students," *Journal of Engineering Education*, XXXIX (November, 1948), 184-89.

Says that the average engineer when speaking concerns himself with the subject; claims that a student must learn to analyze (a) the speaker, (b) the audience, (c) the speech content, or (d) some combination of the first three; describes the course as it is given in the College of Engineering at New York University.

135. ESTRIN, HERMAN A. "An Occupational Survey as a Topic in English," *Journal of Engineering Education*, XXXIX (December, 1948), 253-54.

Describes the steps taken in the preparation of a research paper in which sophomores at the Newark College of Engineering made an occupational survey of the field of engineering.



136. FINCH, JAMES KIP. *Trends in Engineering Education: the Columbia Experience*. New York: Columbia University Press, 1948.

Outlines the main factors which have influenced the development of engineering education; analyzes these influences; describes various programs.

137. FINCH, JAMES KIP. "Engineering and the Liberal Arts," *Journal of General Education*, II (July, 1948), 301-7.

Reviews the history of the "social humanistic" studies instituted in the School of Engineering of Columbia University in 1914; discusses the overcrowded curriculum of the engineering school; advocates general education courses; says that the problem can be solved "only through a slow evolution and broadening of educational interests."

138. GRAY, C. HAROLD. "The Problem Method in Humanistic Studies," *Journal of Engineering Education*, XXXIX (May, 1949), 498-501.

Calls upon teachers of English to study the intellectual habits of students for the purpose of selecting humanistic studies and methods of teaching them; says engineering students differ in that they want to learn what the problem is; therefore we should use a problem-solving method; cites as examples three contemporary problems: militarism, sexual morality, and the meaning of "good"; stresses "the point that the aim of the method would be to open up sources of data, modes of thinking and principles on which judgments can be based"; believes this approach could lead the way toward a "general education" program suitable for all kinds of institutions.

139. KOBE, KENNETH A. "Writing Technical Reports," *Journal of Engineering Education*, XXXIX (June, 1949), 573-76.

Calls attention to the long-continued complaint of executives that the average engineer cannot express himself adequately in the English language; discusses two attitudes toward technical report writing: (a) bad technical reports result from lack of understanding the subject and (b) mistaken belief of teachers of English that the principles of intelligent writing and careful reading of masterpieces are sufficient; reports that, of fifty-three schools questioned, about one-quarter require a course in technical

composition; describes a course given at the University of Texas; thinks industry should set up a constructive program to help the young engineer.

140. LUDWIG, MERRITT C. "Hard Words and Human Interest: Their Effects on Readership," *Journalism Quarterly*, XXVI (June, 1949), 167-71.

Reports a study designed to isolate and test the relation of specific style factors to readability; concludes (a) that vocabulary difficulty is related to readership, (b) that readers may be repelled by certain levels of "human interest," and (c) that, in general, interest in content may have more effect than "hard" words and "human interest"; calls for further experiments.

141. PITMAN, JAMES H. "Selection of the Faculty for the English Department of an Engineering College," *Journal of Engineering Education*, XXXIX (January, 1949), 318-22.

Sets forth five qualities of a desirable teacher of English: (a) professional qualifications, (b) attitude toward other professions, especially engineering, (c) cultural breadth, (d) speech, and (e) personality.

142. PITMAN, JAMES H. "A Meeting of Minds," *Journal of Engineering Education*, XXXIX (April, 1949), 439-44.

Examines the causes of friction within the English departments of engineering schools and suggests a remedy; calls for personal integrations within the English and humanities faculty.

143. STEINBERG, ERWIN R. "Functional Public Speaking in an Engineering Curriculum," *Journal of Engineering Education*, XXXIX (January, 1949), 307-9.

Describes a Forum on International Affairs offered as a senior elective at Carnegie Institute of Technology designed to give the student experience in public speaking and in preparing and organizing individual talks and group discussions.

#### PREPARATION OF THE TEACHER OF ENGLISH

In discussing the graduate training for college teachers of English, Fullington (149) considers as a preliminary the study of literature, which is the study of

man. Baker (144) analyzes the professional role of the high school teacher of English, with some implications for college teachers. The teacher of the humanities, says Bongiorno (145), must be a reader and a critic. Fleege (148) calls for a rededication of liberal education in the graduate school to its earlier purposes of freeing the human spirit from ignorance, prejudice, and provincialism by establishing courses in general education. Cox (146) cites Robert Frost as a teacher who shows students how to imagine, how to think, and how to become skilful at the art of living.

Gerber (150) discusses problems of communication in college teaching. Gilbert (151) asks how a responsible teacher can refrain from study. According to Ebel (147), college teachers have not kept up with recent improvements in educational measurement.

Jones (152) says that "if liberal studies are to play their part in American culture, scholars must make knowledge available in a lucid and intelligent form to fellow citizens."

144. BAKER, HAROLD STEWART. *The High-School English Teacher: Concepts of Professional Responsibility and Role*. Toronto, Can.: Ryerson Press, 1949.

Portrays the professional roles of English teachers as set forth in educational writings; indicates the frequency with which specific responsibilities are approved in recent articles; gives the reaction of teachers to their responsibilities; collates and interprets the findings of the research indicated.

145. BONGIORNO, ANDREW. "The Training of Teachers of the Humanities," *Journal of General Education*, III (January, 1949), 128-36.

Says that the cultivation of philosophy and theology is necessary to the humanist both as critic and as a college teacher; points out that the graduate school cannot produce the finished

scholar, that it must give good professional training and a vision of the scholar.

146. COX, SIDNEY. "Some Educational Beliefs and Practices of Robert Frost," *Educational Record*, XXXIX (October, 1948), 410-22.

Says that part of the adventure of Robert Frost's teaching has been keeping the generalizations broad and loose, quickening the desire for play of mind, and giving students the freedom of their own imaginations.

147. EBEL, ROBERT L. "Tests and the College Teacher," *Journal of General Education*, III (January, 1949), 157-60.

Discusses general achievement tests and course examinations; presents the thesis that college teachers need to learn how to select and construct better tests and how to use the results more effectively in guiding student learning and evaluating its outcome.

148. FLEEGE, URBAN H. "The Program of General Education and the Graduate School," *Journal of General Education*, III (October, 1948), 26-33.

Says that the primary function of the graduate school is the preparation of teachers for our colleges; defines general education as "that education which every person should have in order to assure to him the fundamentals of an effective life"; says that general education courses differ from other courses in function and purpose; argues that advanced general courses are necessary for prospective college teachers; states characteristics of the new type graduate program: (a) the graduate school should shift emphasis from producing research scholars to preparing teachers, (b) it must offer advanced general courses, (c) it should provide a solid base for continued professional and personal growth, (d) it should provide potential teachers with basic skills, (e) it should exercise greater care in admitting teacher candidates, (f) it should appraise the candidate's achievements before outlining his program, (g) it must be more business-like in its direction, and (h) it must reduce certain requirements.

149. FULLINGTON, JAMES F. "Training for Teaching or Research," *College English*, X (February, 1949), 259-65.

Says that teaching and research are two aspects of the study of literature; examines two

objections to research training: that the objects of research will be of no future use and the collection of data merely for articles or thesis; says the prospective teacher should (a) exemplify the liberally educated man, (b) have a speculative mind, (c) love truth, (d) have a personal set of values, and (e) want to inculcate such attitudes and powers in others; itemizes fields of instruction: (a) literary history, (b) research techniques and bibliography, (c) linguistic usage, (d) principles and practices of literary criticism, (e) creative writing, (f) professional problems, (g) teaching of composition, and (h) the dissertation.

150. GERBER, JOHN C. "Problems of Communication in College Teaching," *Journal of General Education*, III (January, 1949), 121-27.

Analyzes the steps in the communicative process of a lecturer: (a) sensory stimuli, (b) nonverbal responses, (c) verbalization, (d) expression, (e) stimulation of students, (f) nonverbal responses of students, and (g) verbalization of the student; suggests (a) a general semi-

nar for all graduate students, (b) a departmental or field seminar, and (c) an internship.

151. GILBERT, ALLAN H. "Should Teachers Study?" *South Atlantic Bulletin*, XV (May, 1949), 3-4.

Holds that the chief argument for academic research is that the pupil has a right to teachers who are adults in mind as well as in body, who grow in intellectual stature.

152. JONES, HOWARD MUMFORD. "The Social Responsibility of Scholarship," *PMLA*, LXIV (March, 1949, Supplement, Part 2), 38-44.

Asserts that scholarship cannot be divorced from teaching; asks what the Modern Language Association, librarians, scholarships, fellowships, grants-in-aid, and publications cost society; notes that the concept of the social responsibility of scholarship is relatively new; urges communication between scholarship and the world; thinks the crucial problem is to master a style of writing which will appeal to the intelligent general public both in textbooks and in general books.

## *Made Your Reservations for the NCTE Convention?*

**Place:** MILWAUKEE

**Dates:** NOVEMBER 23, 24, AND 25

**Meetings:** MILWAUKEE AUDITORIUM

**Residence:** HOTEL SCHROEDER

**College Section Meeting:**

**WORLD LITERATURE IN THE ENGLISH CURRICULUM**

**Comparative and World Literature**  
HORST FRENZ, *Indiana University*

**Integration of Art with World Literature**  
ERNEST HASSOLD, *University of Louisville*

**Integration of Composition with World Literature**  
AGNES BERRIGAN, *Oklahoma A. & M.*

## Current English Forum

HAROLD B. ALLEN, ADELINE C. BARTLETT, MARGARET M. BRYANT (*chairman*), ARCHIBALD A. HILL, JAMES B. MCMILLAN, KEMP MALONE, RUSSELL THOMAS

### THE CASE OF THE NOUN OR PRONOUN WITH THE GERUND<sup>1</sup>

Prescriptive textbooks all demand the possessive case before a gerund. Leonard's *Doctrine of Correctness* (pp. 199-200) reports that their eighteenth-century sources were not in such complete agreement. Harris and Lowth condemned the possessive; Priestley and Campbell admitted either case; but Baker and later Webster decided that only the possessive must be used.

The Leonard survey has two examples. "What was the reason for Bennett making that disturbance?" was rated 95 by the linguists and 94 by the whole group of judges. Marckwardt and Walcott call it "Literary English" and cite, in support, Curme's *Syntax* (p. 488), quotations from 1388 to 1925, and Hall's *English Usage*, 217 examples from fifty-three authors. "What are the chances of them being found out?" was rated 125 by the linguists and 178 by the whole group. Marckwardt and Walcott call it "Colloquial English" and cite *Syntax* (p. 489), examples from Caxton and Latimer. The accusative pronoun has not such good standing with any of these judges as the common-case noun has.

If Jespersen's "On Some Disputed Points of English Grammar" (*SPE Tracts*, XXV [1926], 147-72) were generally accessible, perhaps it would be more generally known that for at least two centuries and a half good English has admitted the common (accusative) case before the gerund and that this usage has steadily gained ground. Jespersen shows how this construction, which "is very characteristic of modern English and has no exact parallel in any of

the cognate languages," has been influenced by the identity in form of the *-ing* participle and the gerund. It is much more complicated than "Is it correct?" suggests. To understand it, one must first grasp the fact that, in the last two centuries and a half, the change in the function of the *-ing* word is more significant than the case change of the modifying word.

The *ing* was at first and is still in many respects a pure substantive. . . . But after it had become habitual to form *ings* from any verb, which at first was not possible, more and more of the syntactic functions peculiar to a verb but not to a substantive, were taken over by the *ing* [p. 152].

. . . the rise of the construction in question is only the latest step in a long and most interesting development, in which the *ing* adopts more and more of the specific verbal qualities and is more and more freed from the restrictions which at first were inherent in it as in other substantives, its sphere of utility being at the same time gradually extended so that it has become an effective and convenient means of connecting and subordinating thoughts without recourse to clumsy dependent clauses [p. 150].

This explanation, as simple as it can be made and buttressed by six pages of quotations from about 1700 to 1926, may not satisfy those who see no clumsiness in Latinized dependent clauses. It may seem tedious to those who do not realize that linguistic change is always gradual and usually slow and that the consequence is always divided usage, the old and the new living side by side for a long time. In the past, the old and the new lived side by side in peace; but not so today, thanks to eighteenth-century grammarians.

Jespersen finds this particular change "quite gradual and due to a variety of

<sup>1</sup> I use the term "gerund" for convenience and without prejudice.

causes, some of formal, some of syntactic order" (p. 155), of which he lists eight that "seem to be the most important." I wish I had space to list them here. More pertinent, perhaps, is Jespersen's reply to Fowler's attack on the common (accusative) case with the gerund, which Fowler calls the "fused participle"—"the words defy grammatical analysis." Says Jespersen (p. 170):

If this means nothing else than that they cannot be analyzed according to Latin grammar, the reply is obviously that there are many things in English as well as in other languages that cannot be understood from the Latin grammar. . . . Wouldn't it be better to have a system of grammatical analysis and nomenclature pliant enough to comprise and give names to all the ordinary facts of English speech, even to those which cannot be comprehended by the methods of classical grammar?

Motorcars are not now called "horseless carriages," yet we do not refuse to ride in them, nor do we reject the radio because Cicero never mentioned it. "In the same way we must admit that our modern speech has outgrown the old grammatical system and that no Procrustean methods should be applied to anything so valuable as language" (p. 170).

The studies mentioned contain hundreds of quotations from the best authors which prove that the common (accusative) case with the gerund has long been respectable. Jespersen's reminder that the late use of the apostrophe in the possessive makes some of the earlier quotations uncertain must be noted; but it must also be noted that the uncertainty works both ways. All are earlier than 1926. For 1926 to 1950 I have gathered dozens (many of the accusa-

tive pronoun) from the work (author's narrative or the dialogue of educated speakers) of reputable writers, including Humphrey Pakington, Dan Wickenden, Wallace Stegner, Aubrey Menen, Rebecca West, and Charles Williams (who was for years an editor with the Oxford Press). It should be understood that these, like the writers cited by Jespersen and others, also use the possessive with the gerund.

The whole of Jespersen's illuminating discussion is well worth reading, but the shorter treatment of this construction in Pooley's *Teaching English Usage* (pp. 113-19) might be more immediately helpful to many teachers. "In summary," Pooley says, "it is clear from the evidence that no single rule . . . can adequately describe the substantive with the gerund." He notes four distinctions. But, because I am entirely convinced by Jespersen's demonstration that the *-ing* form is still undergoing change, I am forced to the more sweeping conclusion that the usual distinction between the noun and the pronoun here is of little value and that, while there may be some value in some of the other distinctions (see Pooley's and Jespersen's illustrations), there is considerably more in an ungrudging admission that the practice of the English language has once again triumphed over Latin grammar. I can see no value in casting stones at the host of excellent English writers and speakers (from Swift to Rebecca West) who, with Sidney, have found the peculiar ways of English not only just as good as those of Latin but better.

ADELINE COURTNEY BARTLETT

HUNTER COLLEGE



## Round Table

### REJECTED "MOCK READER"

I refuse to become the mock reader of Professor Gibson's ingenious article "Authors, Speakers, Readers, and Mock Readers" in the February, 1950, *College English*. Its appeal is to the highly intellectual contemporary critics who are taking the artistic experience apart to see what makes it tick and will not be able to put it together again. If it is true that as educated people we should enlarge our "mock possibilities," we may nevertheless be allowed, mayn't we, to draw the line when we come to something that requires the adoption of a coldly logical and life-denying point of view? The mock reader within me through whose eyes I read that article is a person I reject!

This is, of course, an age of growing self-awareness. A professor of education recently stated that the teacher's aim should be to make his pupils completely self-conscious about the subject matter of his course. Thank goodness, I said to myself when I heard this, English is still an art; we English teachers can help students to partake of the experience that literature provides by many subtle avenues of approach which have none of the inhibiting emphasis on self-consciousness so often required in philosophy, sociology, and psychology. Has Professor Gibson now demolished our last stronghold of hope?

But why set up this complicated and schizophrenia-inducing figment of the mock reader? When I teach Milton, I do my best by all the avenues of approach I can command to make my students experience his poetry—but I don't try to split from them a fragment, the mock reader in them who is qualified to enjoy Milton, so that they may watch him in action from the sidelines without any personal commitment. Our modern students commit themselves too infrequently already. We cannot afford to carry the

trend any further, no matter how interested our intellects may be in the cleverness of doing so! For, if young people are made to think that they "are many people as they read many books," they will feel responsible for none of these people and literature will have lost its grasp on their souls. Then there won't be much remaining for them except a dangerously emotional religious experience that will have none of the calming force of the wisdom of the classics.

It is perhaps interesting (though not necessary) for the teacher to know about the multiplicity of readers that undoubtedly reside in everyone—good teachers have known about this for centuries—but shouldn't the knowledge be held as a kind of professional secret like the secrets of the skilled psychologist? The teacher can then bend every effort toward helping his student integrate these readers with himself, thus enlarging the ability for personal response but reducing the number of mock readers and their sophisticated detachment. And so I repeat that Professor Gibson's very stimulating article is for us a bad article because it is an article "in whose mock reader we discover a person we refuse to become."

LEE ELBERT HOLT

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### OUR INITIAL CONSONANT "H"

In the excellent article by Professor Pyles ("Linguistics and Pedagogy: The Need for Conciliation," *College English*, April, 1949) the statement is made that in the socially acceptable English of some American communities the initial consonant /h-/ has been lost in words of the type *whip*, *wheelbarrow*. Apparently some

readers have misunderstood his statement. In my field investigations for the *Linguistic Atlas of the United States and Canada*, I have had occasion to observe both the geographical and the social distribution of this feature; at present I am preparing a scientific article describing this distribution in detail. The following statements represent a summary of the evidence from the Atlantic seaboard states:

1. In all varieties of standard English, in words such as *house*, /h-/ standing alone is regularly pronounced.

2. In *humor*, /h/ is pronounced in southern British Received Standard before the consonant /y/. It is often pronounced in the northern speech area of the United States—that is, in New England and areas settled chiefly from New England, such as upstate New York and Michigan. It is almost never pronounced in Pennsylvania (except in the northern tier, where New England settlers predominated), in the South Atlantic states, or in secondary settlements from these areas.

3. In words where /h/ is sometimes pronounced before /w/, three patterns of distribution in the United States can be noticed; in these words /h/ is never pronounced in England.

3.1 In most words of this group—such as *whip*, *wheelbarrow*, *whetstone*, and *whinny*—/h/ is regularly pronounced before /w/ except in the following areas:

a) Along the New England coast from Boston north.

b) In a triangular area with its base extending roughly from Albany to Baltimore and the apex slightly east of the Ohio River.

c) Along the South Atlantic coast from Georgetown, South Carolina, to St. Augustine.

In the first two of these areas, the pronunciation without /h/ is heavily predominant; in the third, usage seems to be divided.

3.2. In *wharf*, /h/ is often pronounced in

inland New England and the upper Ohio Valley, but rarely south of the New York-Pennsylvania line.

3.3. In *whoa!* (the call to stop a horse), /h/ is very seldom pronounced outside the area of New England settlement.

4. There is little evidence that the pronunciation of /h/ in any of these words is likely to be reintroduced in areas where it rarely occurs at present. There is some indication that the pronunciations without /h/ are spreading. They are well established, though not exclusive, in the cultured speech of many metropolitan areas, not only along the Atlantic seaboard but farther west. In communities of divided usage the pronunciations without /h/ seem to be favored by younger and better-educated speakers and by speakers from the old, established cultured families of these communities. Especially in Charleston, South Carolina, it is found that /h/ is most consistently pronounced in these words by people who have recently risen from humble circumstances and are unsure of their social position.

5. In summary, the evidence of field records made in nearly seven hundred communities in the Atlantic seaboard states, from New Brunswick to Florida, indicates that in *humor*, *whip*, *wheelbarrow*, *whetstone*, *whinny*, *wharf*, and *whoa* (and in other words if scientific sampling has any validity) pronunciations with and without /h/ are well established and that neither pronunciation has any social stigma attached.

RAVEN I. McDAVID, JR.

FIELD INVESTIGATOR

*Linguistic Atlas of United States and Canada*

# WHAT ARE THE AIMS OF FRESHMAN ENGLISH?

What should we teach students of freshman English at college? "Why, to write!" snorts the venerable professor, and we are attracted to his answer for its refreshing

plainness and brevity. Unfortunately, such simplifications are neither completely honest nor honestly complete.

The aims of freshman English are sundry. Because of its basic position in the college curriculum, this course is properly the most demanding, the most challenging, the most complex of educational experiences. Gone is the era when the English teacher's goal was merely to get Elmer Schmaltz to write three hundred words on "My Hobby" without exceeding his quota of run-together sentences and without misspelling "receive." The freshman English course has become today an orientation, not simply for composition, but also for literature in the broadest sense, and thus concerns itself, by extension, with all subjects, ideas, appreciations.

Obviously, to take up each objective, separately and consecutively, so many days or weeks apiece, is absurd. One's aims must act together as a guiding philosophy of the course; and a single class discussion may involve a score of the skills, principles, attitudes, and procedures listed as goals.

The teacher may object, of course, that to grade a student on development of attitudes and appreciations is difficult, whereas to grade for avoidance of sentence fragments and misspellings is objective and simple. That is beyond argument. And yet simple, objective standards can be stultifying, misleading, dangerous. Our major concern is to foster in students a certain broad competence, not to cow them with a conveniently arbitrary grading system. We are teachers first, then bookkeepers.

My habit—and I recommend it to others—is to furnish a tentative outline of general aims to the freshman English class during opening days of the course. The theory is clear: Students who discuss at the outset what a course should do for them are better equipped to receive its possible benefits.

#### SUGGESTED OUTLINE OF GENERAL AIMS

##### I. To acquire facts in certain fields

- A. Functional grammar
- B. Punctuation and mechanics

- C. Syntax and idiom
- D. Selected readings

##### II. To acquire certain skills

- A. Ability to use the library efficiently
- B. Ability to write acceptable letters, business and personal
- C. Ability to exploit the resources of the dictionary and the manuals of rhetoric
- D. Ability to outline
- E. Ability to write effective exposition
- F. Ability to write a research paper—to acquire data and integrate information
- G. Ability to conduct, or to participate in, a fruitful panel discussion
- H. Ability to listen intelligently

##### III. To master certain principles

- A. Relating to original composition
  - 1. Coherent organization of thought
  - 2. Economy and vigor of expression
  - 3. Unity and emphasis
- B. Relating to reading
  - 1. Differentiation of reading rates according to objectives
  - 2. Distinctive reflection of each author in his work
  - 3. Artistic conventions of drama, poetry, fiction, biography, informal essay

##### IV. To acquire certain attitudes

- A. Active curiosity concerning literature, including nonfiction
- B. A passionate pleasure in reading
- C. Enlightened interest in current social problems, theater, radio
- D. An awareness of propaganda
- E. Self-criticism, on a high level, of one's own writing
- F. The desire to apply the principles of good English to all branches of study
- G. Appreciation of the power and beauty of language
- H. Appreciation of good oral English
  - I. Appreciation of the differences between levels of usage

V. To develop methods of procedure and thinking

- A. As of the creative artist
- B. As of the literary historian or scholar
- C. As of the critic

GEORGE W. FEINSTEIN

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#### STUDENT-TEACHER PLANNING

By adroit guidance the composition instructor can have his class "spontaneously" set up a group of goals for the year's work that will not differ essentially from the course he usually plots. He may wish to do more than plan the ends of the course with his students; if there is time, he may desire to have them even discuss methods in some detail.

For example, the question "What should be the purpose of all education?" brings in substance one answer I want: "To create a better understanding of life." It is then suggested that one way of attaining life-knowledge is to focus attention on common desires and needs.

Class suggestions as to what comprise these fundamentals are swiftly transferred to the board; next, they are related to the various fields of which they are part: shelter and nourishment to economics; human relationships to sociology, psychology, political science; "spiritual" needs to philosophy and religion; beauty to art; and so forth. The students should now understand why themes should be concerned with significant

matters and why subjects such as "How I Won the Baseball Game" and "My Most Serious Problem: Getting Enough Dormitory Drawer Space" are not solicited.

The co-operative planning program reacts advantageously upon both student and teacher. The student feels that he is being introduced to democratic educational method; his sense of being taken "backstage" leads to more purposeful academic participation. From the beginning he has confidence in the instructor, for he plainly sees that the course is operating on a large-scale plan. He especially feels that there is a reason for everything he does if the instructor encourages him to ask at any time the relationship of any segment of the course to the master-plan. Not only does the instructor gain through thus having enlisted the class sympathy; he profits also by the self-imposed discipline, in that he finds it necessary to omit traditional but meaningless material. Anticipating the question, "How will this make better writers of us?" he hardly has the audacity to spend an hour teaching the difference between the gerund and the participle. Instead, he takes ten minutes to demonstrate what verbals are and why it is important to distinguish them from verbs; then he proceeds to fields that have not been plowed endlessly without the sowing of seed.

The student mind is most impressionable during the first few classes of the year. It has been my experience that the outlined procedure starts the year off in an atmosphere of purpose and understanding.

HERBERT S. MICHAELS

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## Report and Summary

THIS IS THE MONTH FOR SECTION elections in the Council. If for any reason you do not receive your ballot for members of the Section Committee and Council Directors representing the Section by May 15, please notify the Council office by air mail. All ballots *must* be back in Chicago before midnight, May 31.

The Council Nominating Committee (to suggest officers for 1951) was chosen by ballot of the Board of Directors last Thanksgiving. Members are Luella B. Cook, *chairman*; Robert C. Pooley, C. C. Fries, Thomas C. Pollock, and Dora V. Smith. They now present their slate, to be voted upon by the Board of Directors next Thanksgiving in Milwaukee. Additional nominees may be named by petition of twenty Directors accompanied by written consent of any person(s) so nominated and delivered to the Secretary-Treasurer of the Council at 211 West Sixty-eighth Street, Chicago 21, on or before August 15.

*For President:* PAUL FARMER, Atlanta, Georgia

*For First Vice-President:* LENNOX GREY, New York, New York

*For Second Vice-President:* RUTH G. STRICKLAND, Bloomington, Indiana

*For Secretary-Treasurer:* W. WILBUR HATFIELD, Chicago, Illinois

*For Directors-at-Large:* HAROLD ALLEN, Minneapolis, Minnesota; ELIZABETH GUILFOILE, Cincinnati, Ohio; HELENE HARTLEY, Syracuse, New York; LUCILE HILDINGER, Wichita, Kansas; MRS. EULA MOHLE, Houston, Texas; MARY OHM, Terre Haute, Indiana.

THE EXECUTIVE COMMITTEE OF the Council held an intensive meeting February 10, 11, and 12 in Chicago—three sessions each on the tenth and the eleventh and until noon on the twelfth.

Second Vice-President Edna Sterling presented for Executive Committee comment an inspiring set of programs for Fri-

day of the next convention. She got many suggestions for speakers able to discuss her good topics effectively. Professor Jerome W. Archer, of Marquette University, has just been named chairman of the Committee on Local Arrangements for the 1950 convention in Milwaukee. The English Club of Greater Milwaukee will be host. Most sessions will be held in the fine (and recently enlarged) Convention Hall. Most visitors will live at the Hotel Schroeder.

AS AN OUTGROWTH OF THE "Conference on College Freshman Courses in Composition and Communication" sponsored by the NCTE and held in Chicago in the spring of 1949, a permanent Conference on College Composition and Communication has been formed. This organization is a conference group within the National Council of Teachers of English, and membership in the parent organization is necessary for membership in the CCCC. Its elected officers for 1950 are John C. Gerber, State University of Iowa, chairman; George Wykoff, Purdue University, secretary; and Charles W. Roberts, University of Illinois, editor of its quarterly bulletin. The treasurer of the NCTE and the CCCC are one and the same person, W. Wilbur Hatfield. The editorial board of the CCCC must be approved by the executive board of the NCTE, and the annual business meeting of the CCCC must be held at the time of the fall convention of the NCTE. Otherwise the CCCC is autonomous, electing its own officers, setting its own dues, and creating its own program.

The new CCCC sponsored the second annual Conference on College Composition and Communication held March 24-26 in Chicago at the Stevens Hotel. About five hundred teachers attended, with registrants from states as distant as California, Florida,



and New Jersey. John C. Gerber, State University of Iowa, was program chairman, and Wallace W. Douglas, Northwestern University, acted as chairman of the local committee on arrangements. The program included three general sessions, fourteen workshops, and three group meetings. Each workshop held four meetings during the two days. Digests of the discussions and recommendations will be published in the autumn issue of the new CCCC official bulletin.

At the opening session Friday morning, a salvo of provocative observations by Rudolph Flesch, New York University (author of *The Art of Readable Writing* and *The Art of Plain Talk*), set a wide range for succeeding attacks on the problems of teaching composition and communication. His paper, entitled "Let's Face the Facts about Writing: A Look at Our Common Problems," will be published next fall either in *College English* or in the new CCCC bulletin. Friday afternoon at the general session, five speakers discussed the topic "Let's Face the Diversity in Our Institutions: A Look at Our Uncommon Problems." A. J. Bryan, Louisiana State University, spoke for the university; Karl Dykema, Youngstown College, for the liberal arts school; Wright Thomas, State University of New York, for the teachers college; Shannon Morton, Wilmington College, North Carolina, for the junior college; and C. Harold Gray, Rensselaer Polytechnic Institute, for the engineering school. At the luncheon session Saturday, Kenneth Burke, visiting professor at the University of Chicago (author of *Philosophy of Literary Form* and *A Grammar of Motives*), discussed the various stratagems and devices of "Rhetoric, Old and New."

Speakers at the Friday morning group meeting debated the various ways of "Providing for Individual Needs: The Psychological Differences among College Freshmen and Methods of Meeting These Differences in the Composition Course." They were Harold Guetzkow, University of Michigan; Rhodes R. Stabley, State Teachers College, Indiana, Pennsylvania; and

Frank Davidson, Indiana University. In the afternoon, audio-visual aids were demonstrated by Kenneth Norburg, director of the Audio-Visual Service of the University of Chicago, and Donald J. Lloyd, Wayne University. Norburg stressed that if we are to have adequate audio-visual materials for use at the college level (the most and best now is for record players) college teachers must voice their needs urgently directly to the producers of such materials. Lloyd gave an entertaining account of the experiments of the department of English at Wayne in using an opaque projector in its composition classes. At the group meeting Saturday morning the importance of "Group Dynamics" was considered. Leland T. Bradford, NEA's director of adult education, described recent and continuing research and experimentation in improving methods of group participation, and Harold E. Briggs, University of Southern California, explained in specific detail methods used in the freshman communication course at his university. Professor Briggs's paper will be published in an autumn issue of *College English*.

THE MARCH ISSUE OF *POETRY* IS the first under its new editor, Karl Shapiro. He himself contributes thirteen pages on the topic "What Is Anti-Criticism?" He uses the term "anti-criticism" to mean "anti-modernism," and his stated purpose is a general defense of criticism and a specific defense of contemporary poetics. He begins his "considered statement" of his views with these words: "I shall defend, lawyer style, interpretative criticism, literary coterries, the select audience, estheticism so called, and obscurity so called. I shall deprecate the idea of a great audience, mass culture, and the esthetic of the American middle class." Unhappily, we do not have space to discuss at greater length this most provocative and interesting essay, but we draw it to your attention for reading in full.

ON THE SUBJECT OF THE NEW criticism, Professor George Sherburn includes some incisive remarks in his distin-

guished presidential address delivered to the Modern Language Association (*PMLA*, February). The central problem in the present controversy, he says bluntly, is: "Can one read poetry without any reference to its content?" The published work of the new critics, he thinks, is frequently far superior to the classroom performance of their disciples. He is skeptical of the value of modern symbolic analysis of poems by itself and feels that all would be considerably improved "if the master critics would somehow balance their emphasis on individual symbols with attention to total effect or to the unified structure." In his speech, which he aptly entitled "Words That Intimidate," he also makes some very challenging observations on those controversial words "research" and "specialized."

A plea that research scholars devote more of their talents to the study of teaching methods and to research in pedagogical matters was voiced by Henry Grattan Doyle at the last meeting of the Modern Language Association. His speech is also printed in the February *PMLA*, under the title "Educational Trends: Including a Plea for the Interest of the Research Scholar." Doyle reminds members that in its early years the MLA was actively concerned with such matters rather than with "pure" research alone. He refers nostalgically to the days when men "whose reputations had been won by sound contributions to linguistic and literary research . . . were not averse to putting their trained minds and generous hearts at the service of their fellows in classrooms throughout the land." Since the research scholar in most cases is still primarily a teacher, he should be interested in teaching, Doyle maintains, and it is to his own interest to be concerned also with problems of secondary-school instruction.

"LINGUISTIC SCIENCE AND THE Teaching of Composition" discusses the relationship of these two topics with each other and with modern psychological knowledge of the learning process. Written by S. I. Hayakawa in his usual readable manner,

the article appears in the winter issue of his magazine, *ETC: A Review of General Semantics*, and is well worth the serious attention of both high school and college teachers of English. The author pictures the average student of English composition as a person whose failure to attain "correct English" leaves him with a psychological block which combines an attitude of hopeless anxiety with a sort of paralysis of expression.

He brings out the fact that modern linguists no longer hold to the theory of there being one "correct" form of written English and reminds his readers that the best writer is not he who knows all the rules (and whose expression is probably stunted through fear of them) but one "who speaks or writes with few anxieties or none, since, with more than one level of usage at his command and with a trained capacity to observe other kinds of usage, he has within him the resources to learn, to make his own decisions, and to find his own way as he goes along." Hayakawa would have composition courses foster such writing maturity rather than the inhibitions they so often create today.

His specific suggestions are two in number and are concerned mainly with the marking of themes. He would have students write not for the teacher but for fellow-students, who would then evaluate the work. Thus the student would be less gripped by the mental paralysis which takes over when he is consciously "writing up" for an authority. The standards to be used in grading should be those of effective communication on the appropriate level and should not be too much concerned with formal rules; moreover, Hayakawa feels that a student-drawn code of language propriety will, in all probability, be sufficiently rigorous to insure standards compatible with those of modern linguistic science and yet avoid the psychological fear of "rules" which stifles expression.

THAT THE STUDY OF LITERATURE can assist in developing the internationalism now being advocated throughout education is the thesis of an article by Max Oppen-

heimer, Jr., in the February *Modern Language Journal*. Titled "The Contribution of the Study of Literature to World Understanding," the essay states that a general knowledge of a foreign people and their ways of thinking can be gained by reading representative writers of the country concerned. This insight, it is felt, is even more important in breaking down barriers than the mere understanding of the language spoken by another nation. Oppenheimer feels that a study of the literature of the world is thus a definite step in the fostering of world understanding.

AN EXAMINATION OF THE PURPOSE of the junior college is made in the article "Why Are We Here?" appearing in the January *Junior College Journal*. The authors are Robert J. Hannelly and Walter Seifert, of the Phoenix (Arizona) Junior College.

Rejecting the view that the functions of the junior college are primarily those of preparing the student for more college work or for a specific occupation, the writers view their institution rather as the terminal point of general public school education and set up nine broad aims.

If these objectives are successfully achieved, the junior college graduates "are healthier than when they came, they think and act more democratically, they know the factors conducive to family happiness, they are intelligent consumers, they understand and use the scientific method, they appreciate more beauty, they make better use of leisure time, they are guided by high principles, and they communicate their ideas effectively."

In the same issue of the *Junior College Journal* appears the 1950 Junior College Directory which gives general and statistical information for almost all junior colleges in the United States and Canada. Information concerning accreditation is also included.

AN EXCELLENT STRAIGHTFORWARD account of the life and works of T. S. Eliot appears in *Time* (March 6). It was prompted, of course, by the current Broadway success of Eliot's new verse play, *The*

*Cocktail Party*. After discussing the evolution of his thinking through an interpretation of his major poems, *Time* concludes that "Eliot believes that there is only one way out of the waste land—and that is not the middle way. He believes that the Western nations must choose between a pagan society and a truly Christian society. By a Christian society he does not mean rule by the church, but a society that really lives by Christian principles, with what he calls the 'Community of Christians' (a kind of spiritual elite) forming 'the conscious mind and the conscience of the nation.'" The article is worth reading just to see how a major modern poet can be treated sensibly and sympathetically without any of the apparatus of the New Criticism!

THE PRESENTATION OF THE ANNUAL Bollingen Award in Poetry, previously administered by the Library of Congress and dropped by the authorities after the rumpus of last year's award to Ezra Pound, has been taken over by Yale University.

IN HIS "SERMON FOR CRITICS" IN the winter *Western Review*, Hyatt Howe Waggoner predicts the ultimate defeat of the critical approach to literature "if the New Criticism, content with the great achievements it already has to its credit, hardens prematurely into orthodoxy and devotes itself to a mechanical exploitation of its present gains." He recommends a fruitful marriage between criticism and philosophy, which he thinks would prove more valuable than the affairs which criticism has recently had with Marxism and Freudianism. Mr. Waggoner's sermon is mercifully short, amiable, and humorously objective. It is worth reading.

THE RESULTS OF A RECENT INTERNATIONAL survey made by George Gallup in six major democracies shows that the United States has the lowest proportion of book readers to total population. England ranks highest, then Norway, Canada, Australia, and Sweden. This is reported by *Quick* magazine (March 6).

## New Books

### AN ANTHOLOGY FOR THE GENERAL STUDENT

Most college teachers in giving the required course in literature have recognized that the approach of the general student to the subject is frequently very different from that of the English major. The former will perhaps find intensive or extensive reading in a limited field more irksome than captivating and may often wonder why all the writers worthy of study lived in England. If his interest is to develop and continue, literature must appeal to him as a vital experience.

*Dominant Types in British and American Literature*<sup>1</sup> has been designed to meet these problems with the general student and offers a range in reading wide enough to suit the most catholic taste. Selections are chronologically arranged under the general divisions of poetry, drama, essay, biography, and fiction. Each part begins with an introductory note addressed to the student and ends with a supplementary reading list. A critical comment, at once compact and significant, on each writer is one of the best features of the book.

The portion of the anthology given to poetry, arranged in two divisions as narrative and lyric, is somewhat larger than the other sections, since one finds here most of the traditional selections in English poetry as well as the best of American poetry after the eighteenth century. One misses the inclusion of poems as significant as Poe's "Israfel," Emerson's "Terminus," and Whitman's "Out of the Cradle Endlessly Rocking"; but, on the whole, American poets are adequately represented.

<sup>1</sup> *Dominant Types in British and American Literature*. By William H. Davenport, Lowry C. Wimberly, Harry Shaw. New York: Harper & Bros., 1949. Pp. 1288. \$6.00. As two volumes, \$3.75 each.

The nine plays comprising the section on drama begin with "The Second Shepherd's Play," include Shakespeare's *First Part of King Henry the Fourth* and outstanding representatives of each century, and end with a tragedy by Maxwell Anderson and a satirical comedy by Elmer Rice.

In Part III the inclusion of a chapter from Locke's *Essay on the Human Understanding* among the customary essays of the seventeenth and eighteenth centuries is something of an innovation. So too is the reflection of the nineteenth and twentieth centuries through various attitudes on education, literature, philosophy, religion, science, and progress. Mill's essay, *On Liberty*, is doubly important in an anthology of British and American literature. Among names that speak for themselves are James, Dewey, Russell, Fosdick, Beard, and Lyman Edman. The light informal essay holds its place in this division and is abundantly illustrated.

Parts IV and V, biography and fiction, are about equal in bulk and in the number of writers listed. Franklin's *Autobiography* has a dignified place after Boswell's *Life of Johnson*; Mark Twain appears in autobiography and Lincoln, in biography; and among recent English writers of biography are Lytton Strachey and Virginia Woolf. In Part V the development of the short story is indicated by excellent selections from Poe, Hawthorne, Stevenson, and Hardy. Since only portions of novels could be included, this type of fiction is wisely omitted; but the longer short story is well represented by Henry James, Joseph Conrad, and Willa Cather. A supplementary reading list provides a guide to the reading of novels.

Although the wealth of material given in this anthology may be had in one volume, the student would probably find it more



convenient to use the two-volume edition. The first volume comprises poetry and the drama; the second, the essay, biography, and fiction.

MARY A. WYMAN

HUNTER COLLEGE

### THE GREAT EIGHT IN AMERICAN LITERATURE

Teachers of American literature will, I think, generally approve several features of this anthology.<sup>1</sup> It emphasizes major writers, "The eight 19th century American writers of world significance—Poe, Emerson, Thoreau, Hawthorne, and Melville in Volume I; Whitman, Mark Twain, and Henry James in Volume II." Selections from the great eight represent what is generally accepted as each author's best work, with supplementary material from each to indicate his development, and with a hundred and twenty-five additional authors. There are more than two hundred pages of historical, biographical, and critical essays on individual writers and on literary periods. Teaching aids are abundant. The two large volumes are clearly printed and stoutly bound.

There will doubtless be individual points of difference in evaluating this latest addition to the several highly regarded texts for the teaching of American literature. For one thing, there is no drama. Even those who do not consider O'Neill "of world significance" may consider American literature inadequately presented with the drama omitted. There is fiction, poetry, essays, letters, biography and autobiography, narration, description, and exposition—but no play. Volume I contains "adequate materials for the study of the backgrounds of American thought" (Preface, I, v). Reports of explorers, excerpts from diaries, journals, speeches, histories, controversial pamphlets, and the like support and illustrate such general thematic divisions as "Exploration, Settle-

ment, and Travel," "Religious Thought and Experience," "The Issues of Democracy," and "Humanitarianism in New England" in Volume I; but no such materials are included for "The Reaffirmation of Democracy," "The New Regionalism," or "The International Theme" in Volume II, which seems to be limited to what some teachers may consider a too narrow belletrism. It appears that "study of the backgrounds of American thought" ends at 1860. Similar background materials, even government documents, presidential messages, court decisions, might possibly help students to understand American thought since 1860.

Determination of proportion or emphasis by space allotment is, of course, easy but unsatisfactory. Obviously, five pages of close-textured verse may represent more teaching material than fifty pages of narrative prose. Page-counting does, however, indicate what some teachers may consider neglect of important figures and overemphasis of lesser ones. For example, Constance Fenimore Woolson, considered notable for her "sympathetic comprehension of conditions and attitudes in the South after the war" (II, 154), occupies sixteen pages; and Thomas Nelson Page, identified as an "avowed and ardent apologist for the Old South and the Confederacy" (II, 171), occupies fourteen. Dos Passos and Steinbeck together get fifteen pages, as do Sherwood Anderson and Sinclair Lewis; Farrell and Wright together rate eleven. There are four pages from *The Education of Henry Adams*. Some teachers may wish that Ellen Glasgow, Gertrude Stein, Archibald MacLeish, Thornton Wilder, Robinson Jeffers, or Ezra Pound had been included among the one hundred and twenty-five minor authors.

The introductory essays are well written, lively, anecdotal; they should interest students. But here again proportional emphasis will not please all teachers. There is an excellent twenty-six-page essay on Henry James; corresponding essays on Emerson and Whitman cover twelve pages each; Thoreau and "American Literature, 1860-

<sup>1</sup> Joe Lee Davis, John T. Frederick, and Frank Luther Mott, *American Literature*. 2 vols. New York: Charles Scribner's Sons, 1948. Pp. 1119 and 967. \$5.00 each.



1900" are disposed of in ten each. More important is the disagreement which will probably meet this interpretation of Thoreau: "No other of the great New England group now speaks so directly to contemporary questions. This is true especially with respect to two matters. One of them is the economic retreat from the city. . . . Thoreau's other chief impact on contemporary thinking aligns him with the 'rugged individualism' which protests against increasing government controls" (I, 790). I suspect that Thoreau's purpose in going to the woods was far more than "economic retreat"; and I doubt that simple and honest Henry would today align himself in thinking or in living with our contemporary examples of "rugged individualism." E. B. White's letter to Thoreau is included in Volume II.

Among the great eight, first place seems to go to Henry James, to whom is given both the most extended essay and the greatest number of total pages—one hundred and thirty-five (Emerson rates eighty). Except for three poems by William Vaughan Moody, "The International Theme" is illustrated solely by James. I doubt that the pallid Anglophile's sensitive and sympathetic studies of social climbing among British and Continental aristocrats represents adequately "The International Theme" to our students today. I suspect that the editors might have more convincingly achieved their stated purpose to "emphasize the internationalism or world consciousness which has been increasingly prominent in American letters for a hundred years past and is so important today" (I, v) had they given more serious consideration to such figures as Thomas Jefferson, "one of the most influential of early American publicists and political thinkers" (I, 310), who gets ten pages, and to Benjamin Franklin, who, in thirteen pages, "sums up the American 18th century" (I, 201), a time when "The Rights of Man" and "Citizen of the World" were common concepts among American political writers. I suspect also that Volume II, and particularly the section titled "The International Theme," might be strengthened by the inclusion of "adequate background ma-

terials" which are available in the writings of politically conscious atomic scientists, in United Nations documents, in statements of World Federalists.

Unfortunately, the *Literary History of the United States* was published too late to be included in this anthology's excellent critical bibliographies.

MARTIN STAPLES SHOCKLEY  
EVANSVILLE COLLEGE

### UNIVERSITY TRAINING IN LITERATURE

This book is made up of six essays related to university training in literature.<sup>1</sup> It starts from the opinion that universities are ignoring their function and quotes Mr. Brooks Otis (*Thoughts after Flexner*) to the effect that "our great present educational problem is to devise a method of 'cultural' instruction which will—in the modern world—take the place of the old 'liberal arts.'" One refrains from discussing or expressing weariness in the presence of this not new assertion. The author's particular postulate in his first chapter ("The Idea of a University") is that the one pre-eminently necessary move is the creation of a real center in a school of the humanities. By "school" he probably means a course of study leading to the degree of B.A. with honors. In his second chapter ("A Sketch for an 'English School'") the author proposes emancipation from linguistics and philology and, apparently, also from the ancient classics, since he says in another place: "The common result of a classical training is to incapacitate from contact with literature for life." Literary history and background are also several times condemned, although he does say in one place that "literary history and knowledge of the background, social and intellectual, remain, of course, indispensable." The present arrangement, he thinks, provides no education at all. But an education, properly so called, he says, must involve a discipline, and the essential discipline of an English school is lit-

<sup>1</sup> F. R. Leavis, *Education and the University*. New York: George W. Stewart, Publisher, Inc., 1948. Pp. 171. \$2.75.

erary-critical, because it trains intelligence and sensibility together, demanding an independent and responsible exercise of intelligence and judgment. He insists on critical work as discipline but makes the proviso that it shall be free from technical apparatus and drill. Analytic practice, he thinks, directed toward the sensitive and scrupulous use of intelligence, a strengthening of the sense of relevance, and a fuller realization of the whole, will provide the necessary discipline. These ends are to be achieved through Meiklejohn's carefully planned procedure of discussion-classes, seminars, and written work. The author sets down for writing and discussion of seventeenth-century literature an exemplary list of very good but somewhat overextensive topics.

In this country we have heard a great deal about the substitution of criticism for every kind of work we do in the teaching of English, but we are still troubled by the thought that knowledge is the basis of judgment. Too often our pupils lack knowledge. We therefore try to teach them what they need to know. Our work is no doubt often incomplete, as is, frankly, a large part of human endeavor. We should like to produce more minds that know "what precision and specialist knowledge are," are aware "of the kinds not in their possession," have "maturity of outlook," and are "trained in a kind of thinking, a scrupulously sensitive and yet entertaining use of intelligence." For the achievement of these ends we make wide use of discussion-classes, seminars, and written work. Indeed, that method is not a new one, and we have been disposed to think that in Great Britain these means are more effectively used than they are here. Certainly the method was the usual one in my time at Oxford more than forty years ago; certainly also, we made definite and conscious efforts to employ these methods at Princeton after the establishment of the preceptorial system. I may almost say that these devices have been the customary thing in the teaching of English throughout my long career. Graduate study in English proceeds almost solely by means of discussion-classes,

seminars, and written work. One is therefore tempted to conclude that this author has become aware of an accepted method and has unconsciously attributed it to himself as a new discovery. There is an inexpertness about the author's illustrations which is sound enough but amateurish. For example, in his third chapter ("Literary Studies") he goes wrong on Matthew Arnold's sonnet, "To Shakespeare," both from the point of view of Arnold and his time and of Shakespeare and his. His model lessons on Shakespeare consist of the meticulous examination of a few words and images and can hardly be thought adequate, and he seems anxious that students should be taught to come to certain definite conclusions, such as that Wordsworth's "A slumber did my spirit seal" is superior to Tennyson's "Break, break, break," and that D. H. Lawrence's "Piano" is better than "Tears, idle tears." It is doubtful if any great teacher ever wishes his pupils to be as much like him as possible, although it must be acknowledged that in this case the author has provided as a model a rather fine essay on "T. S. Eliot's Later Poetry."

The fifth section of the book, "How To Teach Reading," is a review of Ezra Pound's pamphlet, *How To Read*. It is part of the author's belief in the necessity of conscious effort. "If," he says, "literary culture is to be saved, it must be by conscious effort." He does not consider adequate Mr. Pound's elegantly pedantic and dilettante list of essential classics, but they seem somehow connected with conscious effort. This desire to save the culture of our race is most creditable. It is a big and necessary task, one on which no doubt a minority of the human race has been at work since the dawn of civilization. One feels after reading this book that the author might be more hopeful if he realized more clearly that there are in the modern world many thousands of men and women, persons by no means devoid of culture themselves, engaged in the task of preserving and spreading the civilized culture of our time.

HARDIN CRAIG

UNIVERSITY OF MISSOURI

## Brief Reviews

### Professional

**SHAKESPEARE'S SONNETS DATED AND OTHER ESSAYS.** By LESLIE HOTTSON. Pp. 244. \$4.00.

Eleven essays, each of which has to do with an important literary discovery relative to Shakespeare's life or works. The most important is the one devoted to the dating of the sonnets. Another identifies the host of the Mermaid Tavern and gives proof of his friendship with Shakespeare. Still another tracks down the real meaning of Mercutio's so-called quibble, "Dun's the mouse, the constable's the word." The book is memorable not only for the value of Dr. Hottson's findings but also for the intimate quality of the excitement and pleasure in scholarly pursuits which he manages to convey. The reader is able to see how a good scholar works and some of the fun he gets in doing it. For all these reasons the book is an excellent one for students as well as for teachers.

**THE IDEA OF A THEATER.** By FRANCIS FERGUSSON. Princeton University Press. Pp. 239. \$3.75.

A study of the changing perspectives in the art of the drama, of how this is always the same and yet varies with the philosophical and aesthetic concepts of this age. The first four chapters discuss *Oedipus Rex*, near the beginning of the tradition; *Hamlet*, on the threshold of the modern world; and Racine's *Berenice* and Wagner's *Tristan und Isolde* as companion pieces to the chapter on *Oedipus Rex*. Then Mr. Fergusson discusses the realism of Ibsen and Chekhov; the theatricality of Shaw and Pirandello; and, finally, the modern poetic drama of Cocteau and T. S. Eliot.

**PLAYWRITING FOR ELIZABETHANS, 1600-1605.** By MARY CRAPO HYDE. Columbia University Press. \$4.00.

The Elizabethan theater people all appear to have been too busy for any one of them to have taken time off to define the theater of their day or to set forth the rules of playwriting as they saw them. With considerable ingenuity, Miss Hyde has contrived, from a study of the dramaturgy of the period, to reconstruct what might

have been a manual for Elizabethan playwrights. She has limited herself to a study of the plays written and acted between 1600 and 1605. Each chapter of her book is concerned with one particular aspect of Elizabethan dramaturgy—the themes of the plays; the characters; the opening, middle, and end of each play; etc. Her findings on each point are summarized at each chapter's end in a section entitled "Advice to the Elizabethan Playwright." Taken all together, these summary sections form a manual for the Elizabethan playwright.

**THE REINTERPRETATION OF VICTORIAN LITERATURE.** Edited by JOSEPH E. BAKER. Princeton University Press. Pp. 236. \$3.75.

Ten years ago the Victorian Literature Group of the Modern Language Association planned this volume. It is at once an aggressive defense of Victorian literature and an attempt to synthesize present scholarship and criticism in this field. The contributors of chapters: Emery Neff, Howard Mumford Jones, Charles Frederick Harrold, Norman Forster, Bradford A. Booth, William S. Knickerbocker, Richard A. E. Brooks, Frederick L. Mulhauser, Karl Litzenberg, John W. Dodds, and Joseph E. Baker.

**DEMOCRACY'S COLLEGE: HIGHER EDUCATION IN THE LOCAL COMMUNITY.** By JOHN S. DIEKHOF. Harper. Pp. 208. \$2.50.

The author is discussing local public colleges—most of them junior colleges. He argues the advantages and possibilities of the city college and discusses control, support, central function (general education), relations of the college and the community, problems of staff.

**SHAKESPEARE OF LONDON.** By MARCETTE CHUTE. Dutton. Pp. 397. \$4.00.

This is one of those rare books which is the product of an author who has so completely assimilated her materials that she can write simply as well as soundly. The fact that it has been made a Book-of-the-Month-Club selection and that it has no footnotes will no doubt cause it to be faintly damned by some scholars as

merely "popular." However, when trustworthy scholarship can produce a book such as this on Shakespeare and his times, so readable that you can give it to your students and be fairly certain that they will enjoy and finish it, then it can certainly be said that Miss Chute has served well the cause of the humanities and general education.

**EDUCATION IN ARAB COUNTRIES OF THE NEAR EAST.** By RODERIC D. MATTHEWS and MATTA AKRAWI. American Council on Education. Pp. 584. \$6.00.

The report of a commission appointed by the American Council at the instance of the United States Department of State. The American professor of education, the Iraqi director of higher education, and a member of the staff of the Arab League traveled thousands of miles, interviewed school authorities, and visited schools in Egypt, Iraw, Lebanon, Syria, Transjordan, and pre-Israel Palestine. The cultural future of these countries is of world importance.

**GEORGE CHAPMAN—THE EFFECT OF STOICISM UPON HIS TRAGEDIES.** By JOHN WILLIAM WIELER. King's Crown Press. Pp. 218. Paper. \$2.75.

A study of the effect of Stoic doctrine upon Chapman's art as a writer of tragedy and how it contributed to his imperfect development and failure as a dramatist.

**THE CHANGE OF CROWNES: A TRAGICOMEDY.** By the HONORABLE EDWARD HOWARD. Edited from the manuscript prompt copy by FREDERICK S. BOAS. Oxford. Pp. 99. \$3.00.

This play is here printed for the first time since its performance in 1667. Mr. Boas has written a short introduction describing Howard's other plays and his reputation as a dramatist, which Boas thinks will be considerably raised by the finding of this, Howard's long-lost and best play.

**THE MELEA OF EURIPIDES.** Translated by REX WARNER. Chanticleer Press. Pp. 64. \$1.75.

The translator is not only a Greek scholar but also a poet and a novelist. Perhaps for this reason he treats Euripides with much less liberty than do some of his predecessors, for example, Pope. Rather, he keeps as closely as pos-

sible to the original and, furthermore, does not use rhyme either for the dialogue or for the choruses. Moreover, by using a line longer than the English blank verse he achieves an almost conversational tone, which is most effective and which Euripides probably would have liked!

**SCIENCE AND IMAGINATION IN SIR THOMAS BROWNE.** By EGON STEPHEN MERTON. King's Crown Press. Pp. 156. Paper. \$2.50.

A study of Browne's knowledge of science and its bearing upon his imagination in which the author comes to the conclusion that Browne's laboratory science influenced only indirectly his philosophy and his art.

**STUDIES IN SPENSER, MILTON, AND THE THEORY OF MONARCHY.** By RUTH MOHL. King's Crown Press. Pp. 144. \$2.50.

Six essays, all concerned with problems of interpretation of medieval and Renaissance literature.

**MILTON CRITICISM: SELECTIONS FROM FOUR CENTURIES.** Edited by JAMES THORPE. Rinehart. Pp. 376. \$3.00.

Sixteen extended essays and studies and excerpts from the writings of seventeen additional writers comprise a convenient collection of criticisms which by their diversity not only illumine the various facets of Milton's art but also elucidate important aspects of the history of literary criticism.

**ALEXANDER POPE'S PRESTIGE IN AMERICA, 1725-1835.** By AGNES MARIE SIBLEY. King's Crown Press. Pp. 158. Paper.

It appears from Miss Sibley's research that Pope's poems were read with much interest by our Colonial and early Victorian forebears. For example, between 1747 and 1850 the *Essay on Man* was reprinted here some 160 times. Pope's reputation here also throws light on the history of American literary criticism. Eighteenth-century Americans may have produced little important imaginative literature, but they knew good writing from bad and discussed literature in print. What they wrote about Pope tells us a good deal about what they thought concerning the nature of poetry. Miss Sibley gives the evidence of their opinions.



**POPE AND HIS CONTEMPORARIES: ESSAYS PRESENTED TO GEORGE SHERBURN.** Edited by JAMES L. CLIFFORD and LOUIS A. LANDA. Oxford. Pp. 278. \$6.00.

Eighteen essays contributed by distinguished American and British scholars in honor of Professor George Sherburn and arranged by the editors to form a unified volume rather than a series of miscellaneous essays. A book which by the quality of its scholarship and criticism truly honors.

**NINETEENTH CENTURY STUDIES.** By BASIL WILLEY. Columbia University Press. Pp. 287. \$4.50.

Professor Willey considers these interconnected studies of writers from Coleridge to Matthew Arnold mainly as "a preliminary enquiry into the history of religious and moral ideas of the nineteenth century." Tracing the antagonism between the faith of Newman and the materialism of Bentham and Mill, he shows its effect upon the other writers of the period.

**BYRON: THE RECORD OF A QUEST.** By ERNEST J. LOVELL, JR. University of Texas Press. Pp. 270.

A study of Byron's concept and treatment of nature. The author concludes that although Byron tried during much of his life to make an adjustment between himself and nature and "the Deity often found there," he never did; and thus this study becomes the record of the failure of a quest.

**LETTERS OF THOMAS CARLYLE TO WILLIAM GRAHAM.** Edited by JOHN GRAHAM, JR. Princeton University Press. Pp. 86. \$2.50.

William Graham was a man much older than Carlyle but one who also came from Ecclefechan and shared in common with Carlyle many friends and associations. They met in 1820 and for the next thirty years wrote to each other with considerable regularity. The editor, who is a great-great-nephew of William Graham, has edited the seventeen letters of Carlyle first published here and illustrated them with pen-and-ink drawings.

**DREAMERS OF DREAMS.** By HOLBROOK JACKSON. Farrar, Straus. Pp. 283. \$3.50.

Holbrook Jackson's own friendly delight in literature and life is reflected throughout this

book in which he delineates the rise and fall of nineteenth-century idealism. Jackson's dreamers are three Englishmen and three Americans whose thoughts basically affected the lives and writing of one another: Carlyle, Ruskin, and Morris; Emerson, Thoreau, and Whitman. He reevaluates them with his usual perspicacity.

**THE POLITICAL HISTORY OF LEIGH HUNT'S EXAMINER.** By GEORGE DUMAS STOUT. Washington University Studies. Pp. 73.

A study of the personality of Leigh Hunt and of the period of English history in which he lived, as seen through the pages of the *Examiner*, which he edited.

**THE POETICAL WORKS OF WILLIAM WORDSWORTH.** Edited by E. DE SELINCOURT and HELEN DARBISHIRE. Oxford. Pp. 498. \$8.00.

The fifth and last of five volumes of what is generally considered the definitive edition of the poet's works. This contains "The Excursion" and "The Recluse" and the index to all five volumes.

**TOLSTOY AND CHINA.** By DERK BODDE. With the collaboration of GALIA SPESHNEFF BODDE. Princeton University Press. Pp. 110. \$2.50.

A study of the impact of Chinese civilization—especially its philosophy and religion—upon Tolstoy's writing and thinking.

**BRITISH DIARIES.** Compiled by WILLIAM MATTHEWS. University of California Press. Pp. 339. \$3.75.

An annotated bibliography of British diaries written between 1442 and 1942.

**DONN BYRNE: A BIBLIOGRAPHY.** By WINTHROP WETHERBEE, JR. New York Public Library. Pp. 89. \$3.00.

**PRINCIPLES OF BIBLIOGRAPHICAL DESCRIPTION.** By FREDSON BOWERS. Princeton University Press. Pp. 505. \$10.00.

An important book which fills a serious gap in bibliographical study by presenting a standard system of bibliographical description for dealing with books of every period. Supplements



McKerrow's well-known *Introduction to Bibliography*.

**SCIENCE AND THE GOALS OF MAN.** By ANATOL RAPAPORT. Harper. Pp. 262. \$3.50.

The author is a competent scientist and an expert non-Aristotelian semanticist. His vision is of a culture-studying culture which would seek by scientific examination of many cultures to find the common human goals that underlie them all and would be free to experiment even with fundamental customs. A stimulating book—for the intellectually eager and courageous.

**ENDS AND MEANS IN EDUCATION: A MIDCENTURY APPRAISAL.** By THEODORE BRAMELD. Harper. Pp. 244. \$3.00.

"The central theme is that education can and should dedicate itself centrally to the task of reconstructing a culture which, left unreconstructed, will almost certainly collapse of its own frustrations and conflicts." Exposition of an extreme progressive theory of education, followed by discussion of several controversial issues, some educational frontiers, and education for a possible cultural renaissance.

**THE IMPROVEMENT OF PRACTICAL INTELLIGENCE.** By R. BRUCE RAUP, GEORGE E. AXTELL, KENNETH D. BENNE, and B. OTHANEL SMITH. Harper. Pp. 303. \$4.00.

"Practical intelligence" here is the capacity to make right choices between courses of action. This involves not merely the power to determine facts—which has usually been the most radical aim of schools—but also basic attitudes which govern the direction of one's reasoning. This ability can be surely cultivated only by placing students where they must make choices involving these fundamental attitudes and getting them to examine and evaluate the attitudes. Teachers unable to accept this radical conclusion will find many stimulating secondary ideas. Originally published in 1938 as a yearbook of the National Society of College Teachers of Education.

**LEAVE YOUR LANGUAGE ALONE.** By ROBERT A. HALL, JR. Ithaca, N.Y.: Linguistica. Pp. 254. \$3.00.

An expert in linguistic study here presents a radically "liberal" view of present-day English,

and upon his exposition of the nature of languages bases several recommendations for academic and social action. He addresses laymen but puts in smaller type the supporting information the teacher might wish. His own language is broadly colloquial.

**CLAREMONT COLLEGE READING CONFERENCE: FOURTEENTH YEARBOOK.**

Claremont, Calif.: Claremont College Curriculum Laboratory. Paper. Pp. 191. \$2.50.

Claremont interprets "reading" as gathering meaning from any source—not just from print. The 1949 conference theme was "The Problems and Techniques Involved in Reading Social Relationships," and the papers ranged from Lou LaBrant's "A Genetic Approach to Language" to J. W. Hazard's "Reading the Russian Scene" and S. C. Gray's "Reading the Vocational Desires of High School Boys."

**ENGLISH INSTITUTE ESSAYS, 1948.** Edited by D. A. ROBERTSON, JR. Columbia University Press. Pp. 219. \$3.00.

Eight essays selected from the papers given at the annual conference of the English Institute. The opening essay is by Wallace Stevens on "Imagination as Value." The others are concerned with various aspects of "Myth in the Later Plays of Shakespeare" and with "Rhetorical Theory and Practical Criticism."

**THIS YEAR'S WORK IN ENGLISH STUDIES, 1946.** Edited for the English Association by FREDERICK S. BOAS. Oxford. Pp. 278.

Volume XXVII in this well-known series. Professor Boas reports in his preface that because of the growth of demand it has been found necessary to raise the number of copies printed to two thousand.

**THE AMERICAN COLLEGE.** Edited by P. F. VALENTINE. Philosophical Library. Pp. 575. \$10.00.

This book is a co-operative work representing the thinking of seventeen men and women educators on today's pertinent problems in higher education. Of most interest, perhaps, to teachers of English are the chapters devoted to "Experimenting in College Instruction" and "Liberal Education and Specialization."

*College Teaching Materials*

**BETTER COLLEGE ENGLISH.** By JOHN WILSON BOWYER, GEORGE BOND, IMA HONAKER HERRON, and JOHN LEE BROOKS. Appleton-Century-Crofts. Pp. 438. \$2.75.

A composition book which casts aside the prescriptive point of view, is written in a more informal style than are most college textbooks, utilizes new studies in its chapters on the improvement of reading, word study, vocabulary-building, etc., and stresses solutions to the practical problems of student writing.

**BASIC PUBLIC SPEAKING.** By PAUL L. SOPER. Oxford. Pp. 384. \$2.50.

A textbook for the standard beginning course in public speaking in which emphasis is placed on composition rather than on voice training and in which a fairly equal balance is maintained between expository and persuasive speaking. The refinements of psychological methods are left to the more advanced courses.

**LEARNING OUR LANGUAGE.** By THOMAS F. DUNN, CHARLES A. RANOUS, and HAROLD B. ALLEN. Ronald Press. Pp. 494. \$3.25.

A text in college English which has been tested out in the freshman English program at Drake University and is oriented to three premises, namely, that, if the student is to learn to use language effectively, he must have information about different levels of usage, must have some elementary knowledge of the principles of thinking which precede linguistic expression, and must learn something of the principles which operate in the selection and ordering of material for linguistic communication. The text is therefore divided into three main sections which deal with the symbolic nature of language, its conventions, and the world perspective of language.

**THE DRYDEN HANDBOOK OF COMPOSITION.** By JOSEPH JONES. Dryden Press. Unpaged. \$2.90.

A new kind of handbook both in plan and in physical makeup. The pages are divided, actually cut through. The lower pages form the handbook; the upper contain more than a thousand examples of prose, good, bad, and indifferent, 75 per cent of which have been selected from freshman writing. This makes possible a kind of "spiral" approach, because almost every

example illustrates more than one problem and the divided page enables the student to turn to the many cross-references quickly and easily. An interesting approach to our age-old problems.

**The Analysis of Propaganda.** By WILLIAM HUMMEL and KEITH HUNTRESS. Wm. Sloane Associates. Pp. 222. \$1.50.

Two college English instructors here offer a book for a three- or four-week introduction to a course on propaganda analysis or an aid in any course, analyzing persuasive writing. Some 90 pages of instruction in methods of evaluating propaganda are followed by 125 pages of readings for evaluation.

**A HISTORY OF PHILOSOPHICAL IDEAS IN AMERICA.** By W. H. WERKMEISTER. Ronald Press. Pp. 599. \$5.00.

A textbook for the undergraduate course in the development of philosophical ideas in the United States.

**THE POEMS OF ROBERT BROWNING.** Selected and edited by SIR HUMPHREY MILFORD. ("World Classics.") Oxford. Pp. 720. \$2.45.

**THE MABINOGION.** A new translation with an introduction by GWYN JONES and THOMAS JONES. ("Everyman's Library.") Dutton. Pp. 282.

**SMOKE.** By IVAN S. TURGENEV. Translated by NATALIE DUDDINGTON. ("Everyman's Library.") Dutton. Pp. 242.

**THE LONDON BOOK OF ENGLISH PROSE.** Edited by HERBERT READ and BONAMY DOBRÉE. 2d ed. Macmillan. Pp. 572. \$3.75.

**KNOWING AND USING WORDS.** By E. J. KILDUFF. Appleton-Century-Crofts. Pp. 143. \$1.75.

## PLAYS

**THE SMILE OF THE WORLD.** By GARSON KANIN. Pp. 80. \$2.25. **MONTSERRAT.** Adapted by LILLIAN HELLMAN from the French play by EMMANUEL ROBLÈS. Pp. 76. \$2.25. **MORNING STAR.** By SYLVIA RE-

GAN. Rev. version. Pp. 74. \$0.85. **TWO BLIND MICE.** By SAMUEL SPEWACK. Pp. 115. \$0.85. Dramatists Play Service.

**ONE-ACT PLAYS FOR STAGE AND STUDY.** Preface by EMMET LAVERY. 10th Ser. Pp. 468. \$2.50. Samuel French. Twenty-two contemporary one-act plays by American writers.

**SONG AT THE SCAFFOLD.** By EMMET LAVERY. From the story by GERTRUD VON LE FORT. Samuel French. Pp. 115. \$0.85.

#### PAPERBOUND BOOKS

**PÈRE GORIOT.** By HONORÉ DE BALZAC. Introduction by WALLACE FOWLIE. Rinehart. Pp. 328. \$0.65.

**WUTHERING HEIGHTS.** By EMILY BRONTË. Introduction by MARK SHORER. Rinehart. Pp. xxxvi+358. Large Pocket size. \$0.65.

**THE ILIAD AND THE ODYSSEY.** Translated by W. H. D. ROUSE. "Mentor Books." Modern American Library. \$0.35 each.

Translations in contemporary colloquial (in the exact sense) prose, both published by Nelson more than ten years ago. *The Odyssey* has a pronouncing glossary and *The Iliad* an essay on "Homer's Words."

"SIGNET BOOKS": **WALDEN.** By HENRY DAVID THOREAU. **AN AMERICAN TRAGEDY.** By THEODORE DREISER. **YOU CAN CHANGE THE WORLD.** By FATHER JAMES KELLER. **M.M. APPOINTMENT IN SAMARRA.** By JOHN O'HARA. **GEORGIA BOY.** By ERSKINE CALDWELL. **ALIEN**

**LAND.** By WILLARD SAVOY. Modern American Library. \$0.25 each.

#### PAMPHLETS AND REPORTS

**CATALOG OF RADIO RECORDINGS.** Prepared by GERTRUDE G. BRODERICK. Federal Radio Education Committee, U.S. Office of Education, Washington 25, D.C.

An annotated list of radio recordings available from the committee. Most are for loan (free, except for transportation charges) only, for a period of two weeks or less; some are for sale only; and a few may be either purchased or borrowed. Almost all are 16-inch disks, playing at 33½ r.p.m.

**LEXICOGRAPHY.** By R. W. CHAPMAN. Oxford. Pp. 34. \$0.75.

**RELIGIOUS PERSPECTIVES OF COLLEGE TEACHING IN ENGLISH LITERATURE.** By HOXIE N. FAIRCHILD. The Haven Foundation, 400 Prospect Street, New Haven, Conn.

**THE ROLE OF COLLEGES AND UNIVERSITIES IN INTERNATIONAL UNDERSTANDING.** Edited by HOWARD LEE NOSTRAND and FRANCIS J. BROWN. ("American Council on Education Studies," Ser. I, No. 38.) A report of the Conference held last summer at Estes Park (see "Report and Summary," *College English*, October, p. 45).

**FUNDAMENTAL EDUCATION: DESCRIPTION AND PROGRAM.** "UNESCO Publications," No. 363. In United States, Columbia University Press. Pp. 85.

### Nonfiction

**EDUCATING OUR DAUGHTERS.** By LYNN WHITE, JR. Harper. \$2.50.

Dr. White is president of Mills College. How should educational opportunity for women differ from that offered to men? Dr. White asks. If the college graduate chooses marriage and children, she may at forty-five or so find her family obligations few. Then what? These and other changes, Dr. White believes, give a sense of insecurity to many women. The distinctive abilities and capacities of women have not been properly recognized by colleges. Constance Warren, of Sarah Lawrence College, says: "A

very important book which sets the stage for thinking about the direction in which women's education should develop; should be widely read."

**VIRGIN LAND: THE AMERICAN WEST AS SYMBOL AND MYTH.** By HENRY NASH SMITH. Harvard University Press. \$4.50.

Beginning with the fabled passage to India, placing emphasis upon the impact of the West upon literature of the nineteenth century, the author traces myths and symbols, their place in

dime novels and *Leaves of Grass* and the tales of Cooper, the effect of the settlement of the West upon politics and progress. He evaluates Frederick Jackson Turner's *The Significance of the Frontier in American History*. J. Frank Dobie says: "Without any reservations I say Smith has written a book that is as significant as Turner's. It is much wiser. . . . Here is a noble book."

**ANIMAL I.Q.: THE HUMAN SIDE OF ANIMALS.** By VANCE PACKARD. Dial. \$2.00.

With many interesting photographs. It criticizes many misconceptions, compares smartness of dogs and cats, discusses intelligence of white rats, etc. (Can the leopard change his spots? 925 B.C.) Interest in animals has been increasing. Elephants, horses, the big cats, escaped leopards, and midget cattle are fictional material, and this study of their I.Q.'s will please many readers.

**BLACK AND WHITE: FROM THE CAPE TO THE CONGO.** By MARTIN FLAVIN. Harper. \$4.00.

An informal record of a journey through Africa. Gold mines, the natives and their chiefs, the Belgian experimental colony on the Congo, methods of travel, and many colorful episodes are all part of his report. Illustrated. By the author of Pulitzer Prize novel *Journey in the Dark*.

**I MARRIED A DINOSAUR.** By LILIAN BROWN. Introduction by ROY CHAPMAN ANDREWS. Dodd, Mead. \$3.50.

Reminiscences of the author's life in the jungles of India and Burma, where her husband, Barnum Brown, represented the American Museum of Natural History. Illustrated. Very interesting and informative.

**PAINTING AS A PASTIME.** By WINSTON S. CHURCHILL. Whittlesey. \$2.00.

Churchill's advice to the many people who live under constant stimulation, fear, worry, heavy responsibility, is, Have a hobby—one in which you can take delight and in which you can grow. A slender volume, but it has already encouraged the amateur to buy palette and brushes. Illustrated.

**THE MAINE WOODS.** By HENRY D. THOREAU. New ed. Norton. \$3.75.

One volume of the projected Norton uniform edition of Thoreau. Beautifully illustrated. Explanatory notes by Dudley C. Lunt.

**THE FOUR BRONTËS.** By LAWRENCE and E. M. HANSON. Oxford. \$6.00.

A detailed study of the three sisters and the part the brother Branwell played in their lives and literature. Illustrated with family portraits. Poems and major novels are examined at length. Interesting and quite readable.

**THE TRYING-OUT OF MOBY-DICK.** By HOWARD P. VINCENT. Houghton. \$5.00.

A detailed and penetrating study of Melville's mind and imagination and his use of other whaling literature in the creation of *Moby-Dick*. Although Melville had whaling experience and sea trips of his own, he borrowed source material extensively from others, adding to the facts his own psychological interpretations and the artistry of expression. Old whaling pictures add charm to the volume.

**PETER NIELSEN'S STORY.** By NIELS THORPE. Minnesota. \$2.75.

Niels Thorpe is swimming coach at the University of Minnesota. The story is an authentic account of his own life as a Danish peasant boy, of hunger, cold, family home and ambition, hard work and determination to come to America.

### *Fiction, Poetry, Drama*

**GREAT SHORT STORIES FROM THE WORLD'S LITERATURE.** Selected by CHARLES NEIDER. Rinehart. \$3.50. Also paper, \$1.75.

Forty-five short stories. Sholem Aleichem, Lu Hsun, Proust, Gide, Kafka, Tagore, Sartre, are represented, as are many familiar authors, old and new. A quite brief biography of each

author is given. A wide and varied selection of high quality. 502 pages.

**THE COCKTAIL PARTY.** By T. S. ELIOT. Harcourt. \$3.00.

The critics are using their choicest adjectives of commendation: the stage at its illustrious best, witty, compassionate, inspiring, dramatic,

sophisticated, a drama in verse. The scene is London, and a marriage threatens to break up. The action begins in a drawing-room, moves to the consulting-room of a psychiatrist, returns to the drawing-room scene.

**REFLECTIONS IN A GOLDEN EYE.** By CARSON McCULLERS. Introduction by TENNESSEE WILLIAMS. "New Classic Series." New Directions. \$1.50.

First published in 1941. Scene: an American Army post in the South. Williams says of the author, "such intensity and nobility of spirit" we have not had since Melville.

**FIRST FAMILY.** By RICHARD SCOWCROFT. Houghton. \$3.00.

The story of the "easy twenties and hard thirties" of life in small midwestern and western towns. Parents and six children compose this prosperous family. Jack Gannon III—whose illiterate Irish immigrant grandfather made the money—went to Harvard. The story follows the progress of each child until the youngest enlists in World War II. The author was born in Utah, grew up in this period, was one of a large family. He is now assistant professor at Stanford University. Good.

**BEETLECREEK.** By WILLIAM DEMBY. Rinehart. \$2.50.

Bill Trapp, a lone old white man, had for fifteen years lived in a colored community. The white kids were curious but not unkind. The old man was kind to the few children, mostly colored, who approached his little house. But the inevitable happened. A silly little girl's imagination, gossip, excitement. The author is a Negro. Between the lines, he who runs may read.

**STRANGER AND ALONE.** By J. SAUNDERS REDDING. Harcourt. \$3.00.

"The story of a man who betrayed his own people" (jacket). The author, a Negro, is a visiting professor at Brown University and on the faculty of Hampton Institute.

Shelton Howard was the son of an unknown white father and a Negro mother. He grew up in a children's home. The story opens with his entrance to a college which caters to mulattoes, where he is lonesome and unhappy. Later he enters a New York university on a scholarship. He wins a measure of worldly success but—. Here is much food for thought.

**RETURN OF THE NATIVE.** By THOMAS HARDY. "Great Illustrated Classics." Dodd, Mead. \$2.75.

With Introduction and sixteen full-page illustrations.

**SELECTED TALES OF DE MAUPASANT.** Edited by SAXE COMINS. Random. \$6.00.

Fifty best stories; twenty full-page lithographs and fifty smaller illustrations by Adolf Dehn.

**WALK THROUGH TWO LANDSCAPES.** By DILYS BENNETT LAING. Twayne Publishers (New York 4). Pp. 64. \$2.00.

A slender first volume of verse by a woman whose central interest is in people and life-philosophy, who knows much of contemporary psychology, and who is able to use imaginative language to express her courageous attitude toward a non-too-friendly universe. Many of the poems have appeared in magazines.

**FINGERBOARD.** By MARSHALL SCHACHT. Introduction by F. O. MATTHIESSEN. Twayne. \$2.25.

A slim volume of carefully wrought and thoughtful poems by a city man and violinist. The "fingerboard" of the title is that of a violin; to make music requires both passion and technical skill. Sound, but not striking, poetry.

**THE POEMS OF WILFRED OWEN.** With a Memoir and Notes by EDMUND BLUNDEN. "New Classics Series." New Directions. \$1.50.

About twice as many poems as were in the earlier volume, edited by Siegfried Sassoon, and a forty-page memoir. Most of the poems are, of course, of the first World War, in which Owen was killed. Bitter and still fairly effective after another, greater war.

**THE SIGNATURE OF ALL THINGS.** By KENNETH REXROTH. New Directions. \$2.50.

A slender volume of highly sensuous personal poems—some merely descriptive of nature, others adding reflection, and some erotic. The author seems to have turned away from social criticism, which was prominent in his earlier work.



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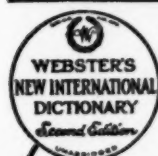
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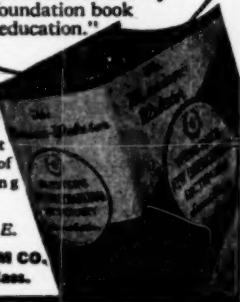
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